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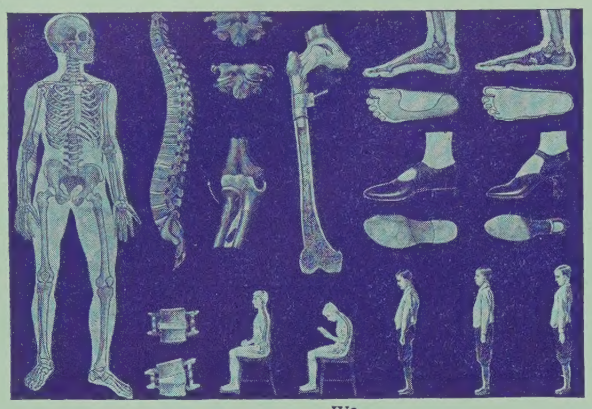

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Vol. II NOVEMBER, 1929 No. 2

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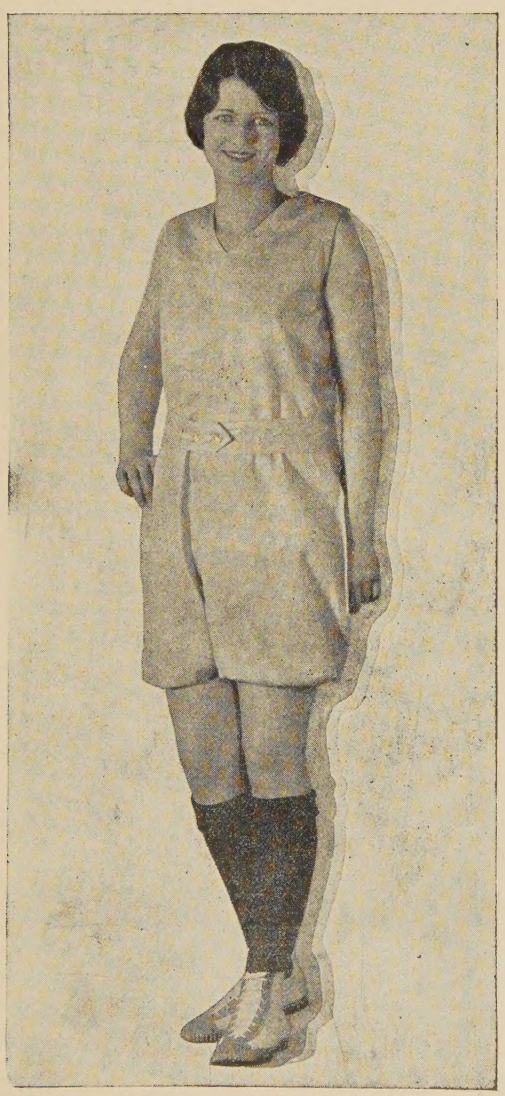

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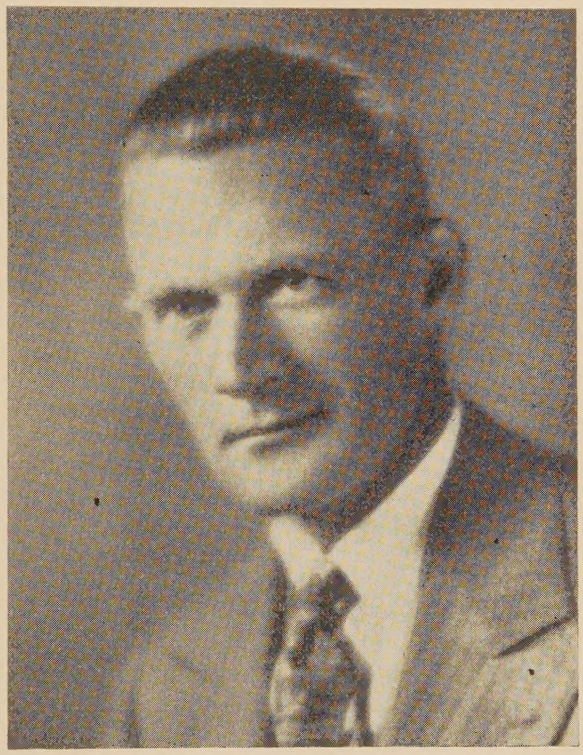
The Well Equipped Health and Physical Education Teacher

By V. S. Blanchard

Director of Health Education, Detroit Public Schools

THE following analysis of the requisites of a teacher of health and physical education in a large city system is based on a study of individuals from a supervisor's viewpoint over a period of five years. The qualifications listed below and deemed necessary are not given in the order of their importance with the possible exception of the first two. These are of paramount necessity.

Because of the close relationship existing between the child and the health education teacher the *character* of the latter must be irreproachable. It is generally conceded that the richest opportunity for moulding the character of the child occurs in the gymnasium or on the playfield because here it is that the child shows himself in the "raw." He is open to guidance in his play activities here as no where else in his school environment. His teacher must have innate principles of high character to successfully adapt the boy or girl to the varied miniature life situations that arise every day in the gymnasium or on the playground. Much of this teaching is done through precept and example as well as through actual instruction. This becomes more and more true as the child advances in his school life to the point where he competes in interscholastic games. It is an almost invariable rule that the team reflects the coach. A keen sense of fair play, high morale, and sportsmanship reflect a coach's attitude as do also their opposites. This influence, whether it be for good or bad, is far reaching, for it does not stop with the team and individual but permeates the school and eventually the community. This is neither an idle statement nor a platitude but an existing condition noted over a period of years, the criterion being the attitude of student bodies and community attendants at interscholastic games.



V. S. BLANCHARD

Character education as evidenced by the above, needs greater stimulus in our school curricula than it has hitherto had. It can never be an isolated subject but must permeate all courses. Health education classes, and here I have reference chiefly to the play activities of the program, are peculiarly well adapted to the teaching of character. An English teacher must have a good command of English to teach it successfully; we do not expect a teacher of French to teach pupils the proper French accent unless he has mastered the French language himself; a teacher of hand writing must write well herself to command the respect of her pupils in her teaching. Should we not then insist as a prerequisite to a good health education teacher, who is to have a finely equipped laboratory for teaching character, that he be above reproach in this attribute himself?

Personality, than which there is nothing much harder to define and concerning the judging of which many disagree, is an asset of prime value to any teacher. It is measurable in pupil response. It either attracts, repels or neutralizes. The largest group of teachers probably falls into the class that neutralizes responses. This is true of health education teachers as it is of others in the school system. They neither attract nor do they repel. Their very nature of non-assertiveness places them in the middle ground. It is well that this group exceeds in size that of the one that repels, but it would be far better if those that attract were in the majority. When a child "likes" the teacher, much of the teacher's work is accomplished, that is if this liking is accompanied with respect, which is the case when a teacher combines the qualities of good character and an attractive personality. I have said *good* character and an *attractive* personality because there are various other combinations of character and personality that are not

synonymous with a good teacher. People may lack character yet have a personality that attracts. Such a combination in a health education teacher is bad. Good character and a repellant personality may go hand in hand but the pupil reaps but little benefit from a teacher embracing this combination of qualities. Character education suffers because the child is not attracted to the teacher and hence absorbs little of the innate good that may be in the teacher.

Personality may be developed. The individual teacher should diagnose himself and make the most of the possibilities inherent in him. I do not mean the development of a veneer but of the deep innate qualities that exist to some extent at least in all of us. A child perhaps quicker than anyone else will discover shallowness in an individual and will react negatively. This negative reaction may also be evidenced in the health education teacher's contacts with other teachers. Ability to meet people successfully is something for which we should all strive. This is particularly true of the teacher who is coaching because his scope of acquaintanceship is naturally wider and brings him in touch with a varied group of people.

I DO not feel that the average health education teacher is conversant enough with modern *child psychology*. He must have boy and girl knowledge and be able to think intelligently with them if he is to get the utmost in response. He must be a friend, a sympathetic councillor to whom they will feel free to bring their problems, assured of sincere, understanding advice. Care should be taken that this familiarity does not become so close that it will breed contempt. Such familiarity is usually first shown by lack of respect in addressing the teacher. This may be evidenced by the pupil calling the teacher by his first name, or by his last name without the proper title of address. Every teacher, no matter how young or inexperienced, should insist from the start upon being addressed properly. It is easier to do this at the beginning than to correct lapses after a certain degree of familiarity has been established. I have known many teachers, otherwise quite successful, who through lack of knowledge of girl and boy psychology have had great difficulty in regaining the respect of their students once having lost it through too great familiarity. A thorough knowledge of the reactions of boys and girls under varying conditions and at varying ages is of paramount value and necessity. There is a vast difference in these reactions in the elementary, intermediate, and high schools and special analysis of these different age groups is quite necessary.

Knowledge and understanding of child psychology presupposes that the teacher recognizes the *worth-whileness of his job* from the standpoint of service to the individual. It assumes that he recognizes dividends are not negotiable but are abstract quantities returned to him, oftentimes long after the boy's school days are over, in the form of appreciation from the individual himself for the guidance given him during his formative years in school. The monetary returns are negligible but the satisfaction of having rendered appreciated service should transcend any other factor. The teacher must primarily believe in himself and in his ability to serve. He must believe that he is helping boys to become real men and that the precepts taught will bear rich and wholesome results. Too many teachers use the profession merely as a stepping stone to something else and mark time either waiting to get married (if they are women) or for something to "turn up," a la Micawber. This naturally means a lack of professional spirit and a disinterestedness in the worth of the job as an opportunity for good among boys and girls.

Assuming that a teacher has this interest and belief in his work let us consider briefly the *technical training* necessary. This part of the field is probably better covered than is that part dealing more with the abstract qualifications, some of which have already been mentioned. Authorized schools of physical education are becoming better and better equipped for the handling of men and women choosing this field of work. This is true both of the personnel of the teacher training staff and the physical equipment available. Teacher training staffs are now composed of educators who are endeavoring to train prospective teachers along sound educational lines rather than along lines of mere calisthenic drills and coaching. Physical equipment has increased by leaps and bounds until practically all institutions turning out health education teachers have an adequate laboratory for practical work. The teacher must avoid, however, allowing himself to become over-balanced in technical training to the exclusion of a good *general education*. This has been too much the case in the past and teachers in our department of the school system have had difficulty in meeting other teachers better equipped along general education lines. There has been too little common ground on which they could meet and our profession has suffered immeasurably from this situation. Health Education has been an entity unto itself, self sufficient and aloof. Now as we are beginning to perceive the educational possibilities in health education we are experiencing some difficulty in establishing ourselves. Past, present, and prospective teachers can help to alleviate this situation by a self-analysis of their own educational needs and by more attention to cultural subjects. This will give them a keener understanding of the whole school curriculum with a resultant recognition of the problems of administration and methods of teaching which many do not have now. If they will supplement this with an intelligent knowledge of current events, particularly those relating to the educational field, they will be far better able to take their proper places in the educational system. This in combination with the technique of their profession, which should embrace a thorough knowledge of all activities pertaining to it, a knowledge of methods of health instruction, a knowledge of coaching, and a knowledge of the theory of allied courses, will equip the teacher of health education to properly handle the actual teaching situation.

HE should, furthermore, cultivate his *administrative and executive ability*. This becomes particularly necessary as he works toward a department headship.

He must develop his latent ability to organize; to get work done; to make others work with him and not for him; to administer the complete program of health and physical education. There must also be an attention to details, the lack of which is the downfall of many otherwise good teachers. It is only by properly administering the details of his job that he can lay a foundation for success in bigger undertakings. This doesn't mean cluttering up the mind with details to the exclusion of visioning such enterprises. It is possible to err in this respect just as seriously as neglecting details altogether. Many have so erred. A happy balance between the two should be struck with an intelligent delegation of details to responsible assistants.

Some teachers fail miserably in *adapting themselves* to their environment. This may take the form of lack of adaptation to their own department, although this is probably less true than in some of the following instances: poor relationship to the school administration; poor relationship to the supervisory department; poor relationship to the other schools in the system of the same grade or different grades.

PETTY jealousies are very apt to be the cause of lack of harmony within the department. These arise more frequently in competitive athletics than in other phases of the program, although they are often apparent in the activities program in general when some of the department become disgruntled with their schedule of classes for instance. All members of the department should recognize that the department head is responsible for the welfare of the department as a whole and so constructs his program that he may gain this ultimate end. It is necessary that the staff work harmoniously if he attain it. The staff cannot work in accord if each member does not forget petty likes and dislikes, and minor dissatisfactions for the good of the whole. In the "Manual of Directions for Making Efficiency Card Ratings" published by the authority of the Detroit Board of Education, excellent adaptability is defined as follows: ". . . .means both the willingness and the intelligence to adopt new plans or new methods or work on request, to make, for the benefit of others, changes involving radical adjustments of personal habits, ability to accept promotion and establish new relationships, willingness to promote or demote children when it is for their good, to change rooms, to change grades, to change schedules or to change any other detail of daily routine which may be necessary to meet an emergency, or for the general good."

It defines very poor adaptability as follows: ". . . . means a teacher who is narrow minded, ultra conservative, autocratic, and who resents making any reasonable change in her plans. Such a teacher may be a constant source of irritation in planning the general work of the school because of the special consideration which she demands but to which she is not entitled.

Such excellent or very poor adaptability may be applicable to the health education department; to the general school administration; to the supervisory staff; to other schools in the system. This last of course in the final analysis means adaptability to the whole system. Some teachers fail in all of the above adaptations and others in varying degrees. Adaptability becomes more difficult in proportion to the size of the school system. In a large system individual staffs are larger; school administration is more highly organized; and there is a department of supervision. All of the above tends to bewilder a new teacher and unless, either through intelligent observation or through definite instruction, he becomes familiar with these various ramifications he is apt through sheer ignorance to fail in adapting himself to the various situations. The type of individual who has erred because of ignorance can be helped, but the "narrow-minded, ultra conservative, autocratic" teacher presents an entirely different problem. This teacher or coach must be educated to his failings and an attempt must be made to show him just wherein he is erring and how serious his situation may be.

Closely allied to adaptability is *reliability*. A teacher who is absolutely reliable and dependable is rare. There are comparatively few who can be told to do a job who will actually do it without being "checked" and sometimes "double checked." How many do you know whom you can ask to do a piece of work and then forget it, knowing absolutely that the job will be done? This is one of the greatest assets a health education teacher or any other teacher may have. This asset alone is insufficient to make a really high grade teacher. There are many who never do anything at all without *being* told. They are entirely without initiative and no matter how well they perform under supervision will never get very far but will nevertheless be valuable to a system if their execution of assigned work can be definitely relied upon.

Some, in fact many, health education teachers believe their day's work is done at 3:30 or 4:00 o'clock. Those having that belief are usually on the same job for life. A teacher owes it to himself, to his school and to his community to broaden his vision outside of his own work-a-day world. This may be accomplished pleasantly with enough change from his own work and yet with enough contact with it to be instructive and constructive. I refer to *extra-school activities* having a direct bearing on the profession of physical education. These may be contacts with clubs and community activities such as boy scouts, girl scouts, camp fire girls, etc. They may be athletics sponsored by the A. A. U. They may be recreation department projects. All of these are community activities with which, as time may allow, the health education teacher should ally himself. This advice and aid will be welcomed and a bond that is desirable established between the school and the community.

SUCH contacts as mentioned above are definitely allied to work in physical education. There are many other community activities with which the teacher may become connected that will be of value. He should do this as a part of his work as a public servant and in so doing he will also be serving himself because the

(Concluded on page 44)

Recreation for Hospital Children

By Collerohé T. Krassovsky

Supervisor of Children's Work, University of Michigan Hospital

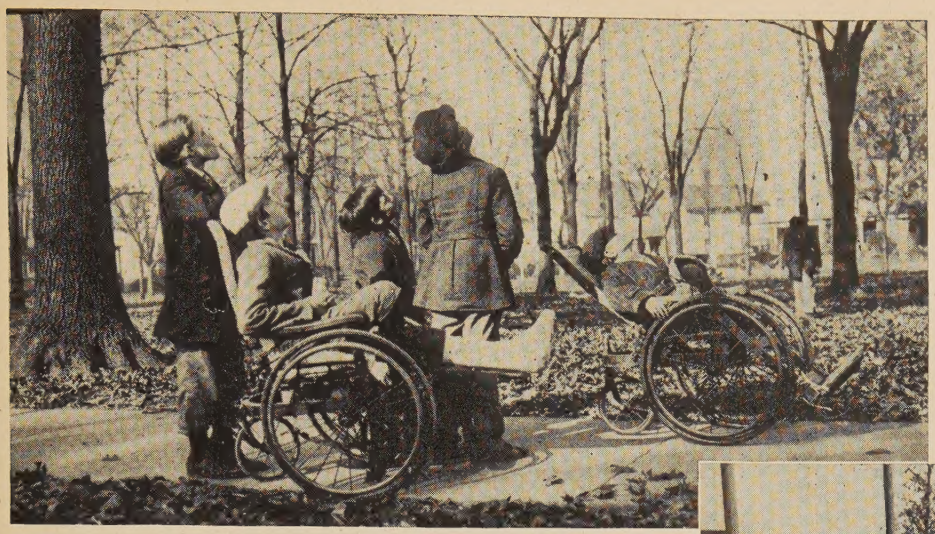
APPROXIMATELY one-fourth of the patients at the University Hospital are children. These young patients come from all counties of the State, and have various kinds of disabilities. Some are in the hospital but two or three days, some longer, but the majority several weeks or months. The average stay in the hospital is longer, perhaps, than most hospitals, because the patients come from distant parts of the State or from rural districts. The children come to the hospital with all kinds of diseases. Some are medical cases such as nephritis or diabetes, where, for the most part, carefully regulated diets are needed, combined with normal and happy occupations to make their treatment effective. Some children who come have eye, ear, throat, or nose disorders or conditions that can only be remedied by surgery. Still others are deformed and need operations, casts, braces, or special light treatments. Most of the children spend the first days or weeks in bed. As soon as possible the children get up in wheel-chairs and crutches.

THE DOLL FAMILY

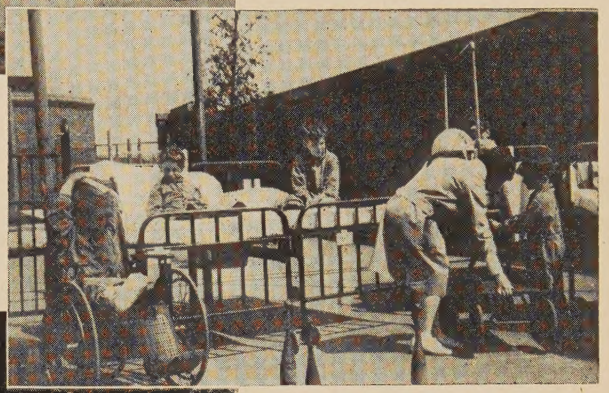
On account of their handicaps, many of the children are unable to develop any of the elementary skills which children usually learn in their early years, such as walking and jumping, as well as the ability to handle objects of various sorts, such as knives, scissors, blocks, and balls. The hospital children cannot learn all of these; a child who must lie on his back for months at a time obviously cannot learn to walk, but there is no reason why he should not learn to use the muscles of his arms through using simple tools, bean bags, and balls. Many do not know how to play in groups; they are reticent and shy since they have never had an opportunity to play with children their own age.

The work is divided in three types; free play, organized and directed play, and hand work. Free play is mostly carried on in the wards with the bed patients. The children are given opportunity to experiment with construction material, such as blocks of different sizes and descriptions, puzzles, pegs and board, meccanos, tinker-toys, and various sorts of table games which are played by the child and the instructor. Some of the children who have roof orders are taken in their beds on the "roof playground" and carry on these activities out-of-doors. The hospital has three play-grounds, one on the roof of the new hospital, another in the Convalescent Hospital, and one in South Department, and also four specially equipped play-rooms. These playgrounds are equipped with sand boxes, swings, teeter-totters, baseball, basketball, and tennis equipment. The roof playground has a pool which offers opportunities for the children to experiment with water and to let their boats swim. The recreational leader uses this opportunity to organize games to bring the children in groups. For this they use gaily painted equipment consisting of boats, different types of fish, water lilies, and turtles, made out of wood. All the objects are marked with numbers, and have a loop so that the children from their beds can fish them out by means of long sticks at the end of which is a hook. The ones which are hardest to get have the highest number, and the child who shows more skill and gets the higher score is the winner. Group games are played such as bean bag games, "ten pins," "my father keeps a grocery store," "Magic clapping," "nigger boy," "fool leader," occasionally a relay race, for example, "competitive teacher," "drive the pig to market," bean bag pass, "button button," ball tag, "paddler and dog and bone." Sometimes for a half an hour all of the "up patients" play active games, "snatch the handkerchief," various hide and seek games, "black and white," "circle stride," while the bed patients watch and often get as excited as the players. Recreational activities with the purpose of nature study are also organized. The children plant their own flowers in boxes, water them every day, and watch with great interest the growing plants, getting great joy when they start to blossom. Last spring a small bunny was brought on the roof playground. He is living in his house and the children have charge of his feeding and the cleaning of his house.

In the wards the children have flower pots where they planted tulips, narcissus, lemon and grapefruit seeds. Also they have small aquariums with gold fish and a few baby turtles to take care of. Two canary birds complete the pet collection of the hospital children. In one of our cottages where the children are "up patients" they have a few flower beds and a small vegetable garden where radishes, onions, and carrots have been



THE FIRST ROBIN

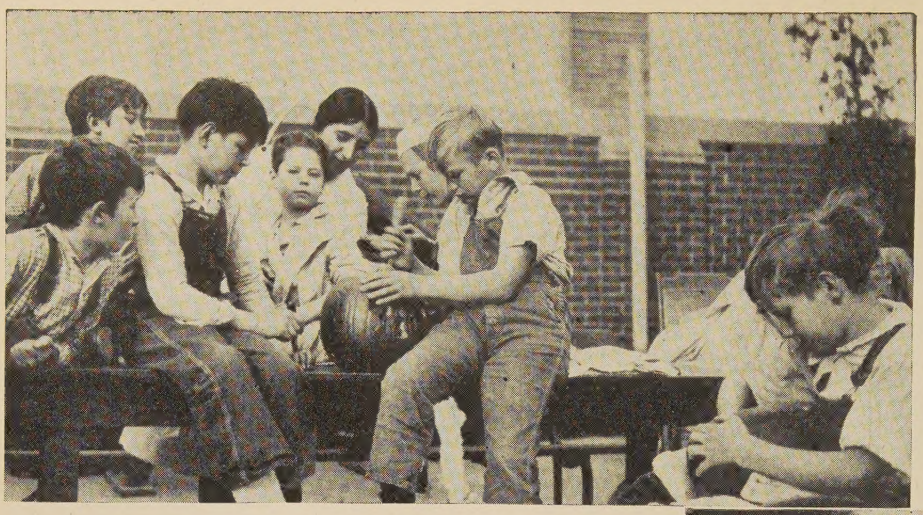


TEN PINS

FOURTH OF JULY

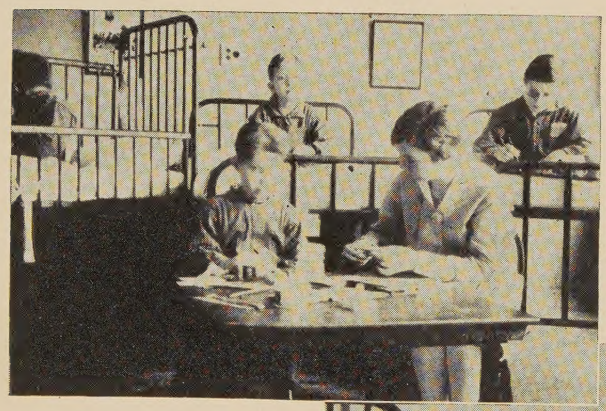
GROUP GAMES

Fairy Tales Panels in Background Contributed by Kiwanis Club

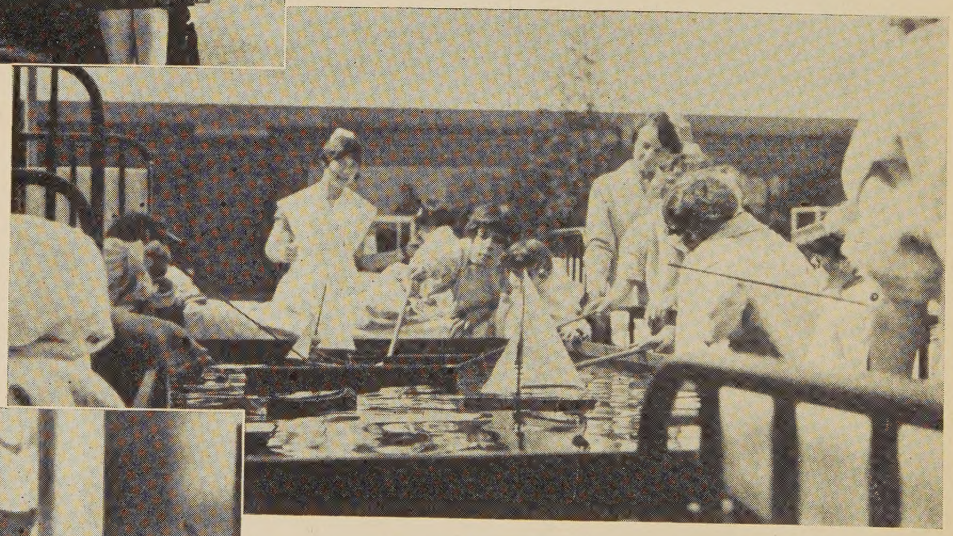


HALLOWE'EN IS COMING

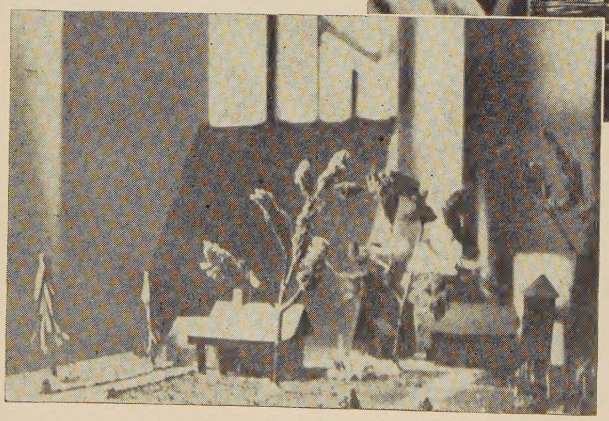
"QUEEN OF THE MAY"—PAGEANT PLAY



INSTRUCTION IN HANDWORK



WATER GAMES—FISHING AND BOATING



COLLECTIVE PROJECT WORK—THE FARM

planted very successfully this spring by the children.

Recreational activities are also carried on in the Convalescent Hospital. The play room is used every day as a meeting place until all children are up from rest hours, temperatures, etc. After they are all together they are divided in groups. The girls from 10 to 13 go for one hour to the shop where they have instruction in hand work. Usually the whole group is working on one project, every member doing one part of the project, which is ordinarily determined by the children themselves. The corresponding age group of boys during this time is working in the wood work shop, and the younger group from 3 to 10 during this time is with the recreational leader on the playground. Then the groups alternate. When on the playground the children usually line up on their own consent to go to the storeroom and get whatever toys he or she wants. The only instructions are to put things back in their original places. These toys are bicycles, tricycles, wagons, kidi-cars, balls, etc. The stock of toys is constantly being replenished and changed through gifts from civic clubs, schools, etc., as well as through purchase from the hospital funds.

Below—NATURE STUDY—THE FLOWER GARDEN
Above—SLIDE

Efforts are made to encourage a sense of responsibility toward the equipment. The door of the storeroom is left open so that the children may go in and change their toys whenever they want. Very often an older boy takes the key, opens the storeroom and assumes responsibility for the equipment. The younger group enjoys the sand boxes, the pool, swings, and wagons. The older children prefer croquet, tennis, baseball, basketball, and volley ball. Baseball is the favored game of the boys. They take the ball and bat and go off to the diamond by themselves. They seldom need supervision. The leader umpires only when the children ask her to. Trips to the museum and other places are also organized for the Convalescent children.

In addition, the children have special activities for special occasions, such as Hallowe'en, May Festival, Christmas, Fourth of July, Easter, etc. All the decorations, party caps, and favors, are made by the children themselves in their respective shops. The program for the parties is generally put on by the children who are taught special games and songs for the occasion. The moving pictures shown in the wards in the playroom once a week are of educational and recreational value to the hospital children.

Any person watching these young children cannot fail to be touched by the eagerness with which they enter into their play so that momentarily they are able to forget their physical handicaps.

TUG OF WAR

GROUP GAMES ON ROOF PLAYGROUND

Physical Education in Wichita, Kansas

Organization of Physical Education in the Public Schools of a City of 115,000 Population

By Strong Hinman

Supervisor of Physical Education, Wichita, Kansas

IN a brief presentation of the organization and administration of a department of physical education in a school system in a city of one hundred and fifteen thousand population it will be difficult to speak of organization and administration separately. So closely entwined are the two that to mention one necessitates saying something about the other.

Administration

The line of authority in administering our program is as follows: 1. Board of Education. 2. Superintendent. 3. Supervisors. 4. Principals. 5. Physical Directors and Teachers. Recently we have experimented with the new idea in supervision in which the supervisor assumes no authority. He goes to a school in the role of a technical advisor, friend and helper and it works splendidly where superior teachers are found, but in other cases it has been discovered that the supervisor should be invested with authority.

Teaching Staff in Physical Education

In the senior high school we have six men and six women devoting full time to physical education. These physical directors handle all phases of the program, including the coaching of athletic teams. In September, 1929, a new high school was opened in which we will have at least three men and three women physical directors and possibly four, depending upon the attendance.

In each of the five intermediate schools (junior high schools) we have one man and one woman full time physical director. In the high and intermediate schools all but two of the physical directors have college degrees, with at least a major in physical education; and most of them are graduates of schools of physical education.

In the elementary schools there are forty-eight platoon teachers of physical education and one hundred and fifty-one kindergarten, first and second grade teachers conducting the work. The platoon teachers care for the third, fourth, fifth and sixth grades, as will be explained later.

Organization

Our schools are organized on the six, three, three, plan. Kindergarten plus the first six grades compose the elementary schools. The intermediate schools consist of the seventh, eighth and ninth grades. The senior high schools include the tenth, eleventh and twelfth grades.

Time Allotment

STRONG HINMAN

In the high school every boy and girl has one hour every day in the week of some form of physical education. Those who are unfit for active work are placed in classes where they study about health habits and attempt to apply them.

In the intermediate schools each pupil receives one hour twice a week and in many cases daily work is arranged, depending upon the pupil's schedule.

The elementary school pupils in the kindergarten, first and second grades are allowed twenty minutes every day.

In the third, fourth, fifth and six grades we follow a modified platoon program. Each pupil is given twenty minutes a day, four days in the week. The fifth day is devoted to art. Penmanship, art, music and physical education are the subjects taught in the platoon. Four rooms of pupils make up a platoon. One teacher handles all the music, another the penmanship, a third the physical education, and a fourth the art, in addition to teaching all the other subjects of her particular grade. The platoon period is one hour long and comes just after recess in the morning and just before recess in the afternoon. Art requires a period of one hour due to getting out supplies, etc. On the day a pupil takes art he misses out on the other three activities. During the platoon period the classes change at the end of each twenty minutes and thus they get music, penmanship and physical education for twenty minutes on three days and on the fourth they take art. On the fifth day the whole program starts over again, which allows our elementary pupils eighty minutes a week of physical education.

Curriculum

The curriculum is on a graded basis from kindergarten clear through the senior year of high school. The

work is so arranged that a pupil progresses from kindergarten through the grades and high school taking up those activities which are adapted to his particular stage of development. The curriculum is not stable but is changed often. Committees from the various grades work with the supervisor in eliminating materials which are unsatisfactory and adding activities which are worth while.

In the kindergarten, first, and second grades, emphasis is placed upon story plays, rhythms and folk games, singing games and games. Story plays and singing games are dropped in the third and calisthenics, including mimetics, are substituted. During the third and fourth grades folk games and other games are emphasized but not so much as in the lower grades. Here the pupils begin elementary work in soccer, captainball and playground baseball. They are taught fundamental skills which are used in games and races leading up to these three major games of the third and fourth grades. During the fifth and sixth grades folk games are dropped. The program here consists of calisthenics, including mimetics, games and the fundamentals of athletics. In this fundamental athletic work we stress soccer in the fall, captainball and basketball in the winter and playground baseball in the spring. The Athletic Badge Test is also used in these grades.

In the intermediate schools the gymnasium work consists of marching, calisthenics, apparatus and mat work, gymnastic and folk dancing, games and intramural athletics. Athletics are on an intramural basis only and for girls they consist of competition in soccer, volleyball, captainball, playground baseball, tennis and track. Up until two years ago we had interscholastic competition for both boys and girls among our five intermediate schools but that older program has been changed and in its place is found a real modern program of intramural sports in which nearly every boy and girl participates. For the boys the intramural competition consists of football, soccer, basketball, wrestling, track, tennis, golf and playground baseball.

The high school girls and boys spend two days a week out doors on the play fields, two days in the gymnasium and one day in the swimming pool. In the gymnasium, the work of the high school girls is similar to that of the intermediate schools only more advanced. In the pool an endeavor is made to teach every girl to swim and acquire enough proficiency to pass a fairly stiff test. When this test is passed she is excused from regular swimming and urged to come after school for more advanced swimming and life saving. This procedure gradually reduces the size of our overcrowded swimming classes and allows for more individual help with those who need it. The high school girls have no interscholastic competition in any form but do have a vigorous intramural program consisting of field hockey, tennis, volleyball, basketball, swimming, rifle shooting, playground baseball and track.

The high school boys follow the same scheme in swimming as do the girls. The gymnasium work is similar to that of the intermediate boys only more advanced and with special emphasis on graded apparatus work. The playfield work is divided between instruction in the fundamentals of sports and actually playing the game. All pupils are carefully graded and placed in one of four squads according to ability in that particular activity. A pupil might be in squad A in soccer, squad B in horse work and D in rings. The intramural program for boys who are not out for the school teams consists of soccer, speedball, touch football, basketball, swimming, wrestling, golf, playground baseball, tennis, track and baseball. In interscholastic competition we have teams in football, basketball, track, wrestling, swimming, golf, gym team and tennis.

Equipment and Facilities

Every school in the city is equipped with various kinds of balls, nets, bats, goals and numerous other articles necessary in carrying on such work. All except one of the thirty-three elementary schools have ample playgrounds and seven have gymnasia. Three of the intermediate schools have large play and athletic fields adjacent to the gymnasium. The other two have small inadequate fields. Three of these schools have a boys' and a girls' gymnasium but two have to divide one gymnasium between boys and girls.

The high school has an ideal equipment with one exception. It needs two swimming pools instead of the present one which is 25 feet by 60 feet. The boys have a large gymnasium 85 feet by 100 feet with seating capacity of 2500. The girls have two gymnasia. One is 52 feet by 85 feet which opens into the boys' gymnasium by raising rolling steel doors, thus giving a 40 yard straightaway for indoor track meets. The other is 40 feet by 60 feet. These gymnasia are thoroughly equipped with apparatus having four pieces of each kind of apparatus such as horses, bucks, parallel bars, rings, etc. We have 69 acres of ground where the high school is located and probably two-thirds of this is used for play and athletic fields. The boys and girls each have ample play fields sodded with Bermuda grass. There are thirteen tennis courts and an athletic field with a quarter mile cinder track and a 220 yard straightaway.

In this climate we can be out doors for a large part of our work. All of our teachers and physical directors plan their work so as to be on the playgrounds whenever possible. Even in cold weather, if the grounds are in condition, the pupils put on wraps and have their activities out in the open.

Leaders' Corps

A good leaders' corps is an asset in administering a program of physical education. Not only is it good from this standpoint but it also gives valuable training in leadership to a few boys and girls who have shown themselves to be capable of leading others. In a few instances we have developed leaders out of timid, retiring individuals who needed only a little encouragement to get them started. Leaders are used in the elementary, intermediate and high schools for both boys and girls. Regular meetings are held for these leaders

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A Study in the History of Dancing

By Nelle Walters

Head of Physical Education Department, Oklahoma College for Women

(Continued from October issue)

Ancient Dancing

"LONG before the rest of the world had emerged from barbarism, Egypt had reached a high state of civilization. But the history of Egyptian civilization was hidden behind a curtain of mysteries, until the key to the hieroglyphics was discovered. Then the imposing pyramids opened suddenly their sealed lips and the world stood aghast at their revelations....The discovered inscriptions and papyri revealed the high state of development that the dance had reached in the ancient Egyptian temples. The first dancing in Egyptian history is recorded by Maneho, the priest of Heliopolis who lived in 5004 B. C., approximately one thousand years before the creation of the world, according to Biblical chronology. Plato alludes to Egyptian art and dancing performed ten thousand years before his time. Schliemann, the great archeologist, said that the history of Egypt was written in various dance-phases, as can be seen from the inscriptions of their ancient sarcophagi and pyramids."[1]

Scarce as are the hieroglyphic materials, nevertheless they reveal to us that the Egyptians, during the reign of the Pharaohs, highly admired the art of dancing. These figures are to be found in the most ancient records, which proves that dancing must have been known as an art to the Egyptians, not for hundreds but for thousands of years. A fragmentary inscription of a sarcophagus in the Museum of Petrograd reads that Maneros, "who conquered so many nations, did not this by means of torch and sword but by teaching the divine art of music and dancing." The ancient Egyptian legend surrounds Maneros with nine dancing Muses, which the Greeks probably copied from Egypt later. Music and dancing were employed by the Egyptians at home, in social festivals, on the occasion of marriage, birth and death, and in the temples. Their folk-dances were as fiery and gay as the temperament of the race. This is best illustrated in the very recently discovered frescoes of peasants dancing, evidently after their daily work in the fields.

Being worshippers of all the celestial bodies, the

[1] Narodny, Ivan, The Dance, p 12.

GRECIAN DANCE POSE

Egyptians practiced in their temples certain astronomical ballets. It is said that Hermes, the inventor of the lyre, produced from his instrument as many tones as there were stars in the sky. The three strings of his lyre meant Winter, Summer and Spring. This gives an idea of the extent astronomy and nature figured in all their dancing and music. The Astral Dance was an imitation of the movement of the various constellations. In this their imagination knew no limit. The altar, around which most of the astral dances were performed, represented the sun. According to the descriptions of Plutarch, the dancers made with their hands the signs of the zodiac in the air, while dancing rhythmically from the east to the west, in imitation of the movement of various planets. After every circle the dancers stopped for a few moments as if petrified, which was meant to represent the immovability of the earth. By means of combined gestures and mimic expressions, the priests gave intelligible pantomime stories of the astral system and the harmony of eternal motion.

To what extent the love of pantomime and dancing prevailed in Egypt can be judged from the recently made decipherings by Setche of an inscription of the sarcophagus of a prime minister which describes the code of an elaborate court ritual. The inscription tells how a newly-appointed minister should meet his ruler. He should enter the imperial hall, dancing so that from his gestures, poses and miming could be read devotion, loyalty, chivalry, grace, tenderness, vigor and energy. Pharaoh, in his turn, would meet the minister with a different sort of dance. The reception would end with the joining of all the court functionaries, musicians and priests in a great procession.

Most of the Egyptian temple dances were performed by men and women alike. On the other hand, there existed special feminine and strictly masculine ballets. Of the feminine dances, the best known is the dance which was performed during the celebrated sacrificial festival of the sacred bull Apis. After the black bull, on whose back grew naturally the figure of a white eagle, was found, forty temple maidens were selected to feed it forty days on the shores of the Nile. All this time the maidens had to practice the great ballet that they were to perform thereafter. The festival of the Sacred Bull was opened with a solemn dance of the priests in the temple of Osiris at Memphis. Then the bull was carried through the city by the maidens in a spectacular procession, accompanied by singing and dancing. When the bull was brought before the huge statue of Osiris the real ballet was performed by priests and maidens together. The ballet, which lasted for half a day, was opened with a slow introduction in march form. In this the dancers personified the birth process of divinities, particularly of Osiris. The second movement which probably resembled a modern allegro energico, depicted the youth and romantic adventures of Osiris with the goddess Isis. Priests in fantastic costumes represented Osiris and his warriors, while the maidens played the role of Isis and her companion. The last movement of the ballet closed with a festival finale, which meant the victory of Osiris in conquering India. When the sacred bull was drowned in the Nile, a violent funeral ballet was performed by the priests. As the bas-reliefs illustrate, the dancing priests wore costumes consisting of a yellow tunic and caps.

While some of the Egyptologues maintain that dancing was performed only on special occasions such as the above, others are of the opinion that every Egyptian temple service contained some kind of dance. However, the hieroglyphic inscriptions of various periods prove that there were hundreds of different temple dances. Of particular interest is the recently discovered Dance of Four Dimensions, which was performed in the temple of Isis. In this both priests and priestesses participated. It differed from the other dances in that the dancers carried along their musical instruments.

It is evident that the Egyptians knew practically every choreographic rule and possessed a technique which our most celebrated dancers have not yet reached. Their mimic expressions are superb, as are their eurhythmic gestures and poses. The court of the Pharaohs played a great role in stimulating a secular style of dance, which the Greeks later performed in a modified form on their stage. Various inscriptions and sarcophagus bas-reliefs depict a corps of several hundred dancers that was maintained by the ruler. The Queen Cleopatra was so fond of dancing that she herself gave performance in a specially constructed hall, dimly lighted and richly decorated. Here she danced nude to her guests behind numerous gauze curtains, using constantly the effects of fused light produced by different colored lanterns. She had a well trained voice and played masterfully on various instruments.

GRECIAN DANCER

ALL Egyptian professional dancers are represented either nude or very slightly dressed and the performances were given by the people of highest respectability. All Egyptologues are of the opinion that the outline of the transparent robe worn by these dancing girls may, in certain instances, have become effaced; but others say that it is certain they danced naked, as their successors, the Almeiis, do.

We read in the Bible that after the Israelites had safely accomplished the passage across the Red Sea, Miriam, the sister of Moses and Aaron, herself a prophetess, took a tambourine in her hand, and danced with other women to celebrate the overthrow of their late task-masters. There are other instances in the Bible which tend to show that among the Jews, who were reared on Egyptian civilization, it was customary for people of the most exalted rank to dance.

Besides the temple dances, Egypt had traveling ballet companies, giving their performances in the open air gardens of towns and villages. The nomadic Hawasis whose profession today is chiefly dancing, are undoubtedly barbarized descendants of the Hawasis who entertained the Pharaohs with their passionate and fiery social dances. Most of the Hawasi dances were of a sensuous nature, performed exclusively by girls, either naked or in light gauze dresses. The themes of all these dances were often so distinctly feminine, depicting the romantic nature of a woman so graphically, that they were performed only as a part of wedding ceremonies.

"Another secular class of Egyptian dances was that performed by Almeiis. While the style and subject of the Hawasi dances tended to express the sexual passions, the Almeiis had learned to be classic and scholarly. The Alemiis of today maintain that they descend directly from the dancing Pharaohs. The romantic element in the Almeii dancing remains

within the limits of a strict code of propriety. For that reason the dancing Almeiis, like the clergy, enjoyed an immunity from the common law. The Almeiis of today enjoy the same ancient reputation throughout the East and are invited by the Mohammedan chiefs to teach dancing to their harems. They can be seen dancing in the Arabian desert and in Tunis, Algiers, Tripoli and Morocco. But their present-day dance lacks the subtleties and technique that their ancestors possessed five thousand years ago."[2]

"Though posterity can catch more accurate fragments in the degenerated dances of Almeiis, Hawais and the few folk-dances of Young Egypt than in the artificial imitations of various choreographic modernists, as a whole we know but a microscopic part of the vanished age of the Pharaohs. We only have a few records of Egyptian dancing, but these tell of an art superior to anything which our civilization has yet reached."[3]

THE civilization of ancient India was, with the exception of China, the only rival to that of Egypt. The tendency towards spiritual expansion that manifested itself in Egypt and Greece became in India a tendency towards concentration. The Indian mind lacked the gift of observation and mathematical proportions, so essential in art, that was possessed by the subjects of the Pharaohs. For this reason we find a magnificent Indian philosophy and mystic science, and an undeveloped feeling for aesthetic values. With the exception of weird and bizarre architecture, which manifested itself most powerfully in the pagodas and temples, the Indian sculpture, painting, music and dancing remain too primitive for our taste, as they probably were for that of the ancient Egyptians and Greeks.

In all the Indian constructive arts, in their temple decorations and frescoes, we find very few dancing figures, still fewer graceful reproductions of the human body. Their gods and goddesses look to us like monsters. The Indian Venera, to be seen in the Pagoda of Bangilore looks like a caricature, as compared with the Greek Aphrodite. The Indian goddess of dancing, Ramble, who, according to the legend, was a courtesan of Indra, and gave birth to two daughters, Nandra (Luxury) and Bringa (Pleasure), lacks all the loftiness and charm that surrounded the dancing goddesses of Egypt and Greece. There is neither life nor grace in any of the Indian temple art. Even the smile of Indian gods is stupid and inexpressive. The lack of humor and joy mirrors itself best in the art of the Bayaderes, the celebrated dancers of India. Their gestures and movements are void of that exultant gaiety and optimism that predominates in dances of other nations. An air of gloom and pessimism emanates from all the Indian art.

A few dancing designs here and there give the impression that this art has not changed during the four thousand years of the nation's existence. Since the whole Indian civilization is the same today that it was thousands of years ago, we are pretty safe in our assumption that the dances of the Bayaderes exhibited at Calcutta or Benares now were pretty nearly the same during the life of Buddha. The modern dance, like the old ones, show similarity in the fact that the Indian dancers stand nearly at one spot and hardly move their feet, while mimicking and moving their body, arms, hands and fingers. The individual peculiarity of all Indian dances lies in the impressionistic poses of their hands and body.

India deserves to be called the Land of a Thousand Religions. Religion to an Indian represents everything. Like wisdom and life, dancing is of divine origin. From time immemorial dancing has been a part of Indian temple ceremonies. The Brahmin religion is interwoven with beautiful legends and myths, according to which dancing was the first blessing that Brahma gave to mankind. One of the legends tells us that the divine Tshamuda danced to music while standing on an egg and holding a huge turtle on her back. In such a position she is today giving performances to Brahma in the Nirvana. Such a magic Paradise, with plenty of dancing and music, lasting from early morning till late in the evening, is promised after death to all faithful souls.

A wide spread Indian legend is that which describes the magic dancing of the Apsarazases, or divine nymphs with which the Indian has populated every hill and brook. The only occupation of the Apsarazases is singing and aerial dancing. For this purpose these sacred nymphs are supplied with feathery wings which enable them to fly freely in the air. Dancers who reach the very climax of their art get magic wings like every Apsarazas and vanish alive from the earth. This legend laid the foundation of the Indian sacred dances, which were taught by the priests to young maidens kept specially for that purpose near the temples. The Indian Devadazis, or the "slaves of God," as the temple dancers are called by the Indian, are raised and educated much as are the Christian nuns. After being graduated from a dancing school, the girls are taken by the priests to the temples, in which they give daily performances to the pilgrims and live as sacred courtesans with the clergy.

THE main function of the Devadazis consists in giving performances, either singly or in groups, to the priests and the pilgrims. Some of their dances take place in front of the pagodas, others inside. The dancers always wear long garments, covering their body and legs, and leaving only the hands and arms bare. Rich people can hire these temple dancers to give performances in their homes, otherwise they never appear outside the temple atmosphere. To an Indian dancer the most important parts of her body are her breasts and fingers. Though she appears in dance barefoot, frequently with rings in her toes, she pays comparatively little attention to her feet. Many of the modern Bayaderes wear an elaborate costume of yellow with wide pantalettes and richly embroidered wraps around the shoulders, leaving arms and breasts bare. The face, particularly the eyes, of the Indian dancers are very expressive.

[2] Narodny, Ivan, The Dance, p 21.
[3] Ibid, p 23.

All the Indian ceremonies, such as marriage, birth and burial, are celebrated with dancing and music. This is particularly true of the social ceremonies of the rich. The standing of the dancers is high in India, so that even in the palace of the Rajah dancers are treated like the guests.

A CHINESE PANTOMIMIC DANCE

"The best dancers that India has ever produced are those who resembled brooding philosophers and prophetic priestesses rather than pleasing artists. The Indian conception of beauty lies in the spirtual and intellectual and but little in the physical and aesthetic forms. The main purpose of the great Indian ballerinas is to inspire their audiences to thought and meditation upon the great powers of nature and the mystic purposes of human life. Their art is exotic and introspective and lacks absolutely the element of purely beautiful inspiration, produced by the great western dancers. Those of our western students of art who make us believe they can perform genuine Indian dances are grossly mistaken, simply because the real Indian dance is not an art and amusement, but the preaching of a certain philosophy. We are brought up to believe beauty is joy, while for the Hindus it is sorrow. An Indian dancer who can move her audience to tears will fail to make the least impression upon our audiences."[4]

THE Dance of the Golden Calf, which was an imitation of the Egyptian Apis Dance, was most severely forbidden by Moses. Since this dance was one of the principal ceremonial dances of Egypt, it is evident that it was rooted deep in the soul of the people and Moses had to resort to violent methods in order to abolish it entirely. We read in the Bible that to honor the slayer of Goliath, the women came out from all the cities of Israel and received him with singing and dancing.

The best known of the ancient Hebrew dances is that of the celebrated Salome. This incident suggests that dancing was cultivated by the Hebrews and that their daughters were educated in the art.

Best known to us of all the ancient and exotic dances are those of the Greeks. In Greece dancing was an actual language, interpreting all sentiments and passions. About three hundred years before the Augustan era dancing in Greece had reached an apotheosis that it has never reached in any other country in the history of ancient civilization. Accurate information about the ancient Greek dances is given not only in numerous fresco paintings, reliefs and sculptures, but in the works of Homer, Aristotle, Plato, Lucian, Aristophanes, Hesiod and many others.

That dancing was highly esteemed as an accomplishment for young ladies in the Heroic Age, we may gather from the sixth book of the Odyssey when Nausicas, the daughter of a king, is represented as leading her companions in the choral lay, after having washed their linen in the stream, and amused themselves playing a game of ball. Ulysses compliments her especially upon her skill, saying that if she should chance to be one of those mortals who dwell on earth, her brother and mother must be ever delighted when they saw her dancing. We read how Ulysses was entertained at the court of Alcinous, the father of the young lady who had befriended him, and whose dancing he had so greatly admired. The admiration of the wanderer was excited by the rapid and skillful movements of the dancers, who were not maidens only, but youths in the prime of life.

HOMER thought so highly of dancing that in the Iliad he calls it irreproachable. In describing various scenes which Vulcan wrought on the shield of Achilles, he associates dancing with hymeneal festivities. No Athenian festivals were ever celebrated without dancing. The design with which the gods used to adorn the shields of heroes represented the dance contrived by Daedalus for fair-haired Ariadne. In this dance youths with tunics and golden swords, suspended robes and wearing beautiful garlands, danced together, holding each other by the wrists. They danced in a circle, bounding nimbly with skilled feet, and at other times they ran back to their places between one another.

The Greeks danced always and everywhere. They danced in the temple, in the woods and in the fields. Every social or family event, birth, marriage and death, gave occasion for a dance.

The nature of the Greek religion was such that many of their sacred dances would, according to our conventions, be far more shocking than those which they performed socially. All records indicate that dances in Greece were performed by men and women alike. In some of these dances they wore a loose garment, keeping their arms and legs bare, in others they danced perfectly naked. Some dances were performed by girls alone and others by boys, but often they mingled freely. It seems that the youths who had distinguished themselves at the public dances expected no other reward than smiles of appreciation from the girls present, and dreaded nothing so much as their indifference. The constant practice of dancing by youths of both sexes from their earliest years was meant to impart to them precision of movement, suppleness of body, pliant and firm action of the limbs, celerity of motion and all those physical qualities that would be

(Continued on page 40)

[4] Narodny, Ivan, The Dance, p 29.

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Health - Play
Physical Education
Athletics - Leisure

Journal of
THE MIDDLE WEST SOCIETY OF PHYSICAL EDUCATION
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E. D. MITCHELL, EDITOR

Physical Education is Education

THE first of the seven cardinal principles of education adopted by the National Education Association is Health and Physical Education. The longest and strongest resolution adopted by the teachers of the country at Minneapolis advocated special attention to health and physical education. The Department of Superintendence in their Sixth Yearbook, 1928, recommended if possible a daily sixty-minute period to be devoted to this subject in the curriculum. Educators since the time of Aristotle and Plato up through Froebel, Pestalozzi and Rousseau to Dewey and Thorndike have given a fundamental place to physical activity, play and recreation in education.

Aristotle says the end of education is to train for the wise use of leisure. Plato says that the education of youth until the age of nine should be largely of physical activity. Under the stress and strain of modern living, healthy physical activity and active constructive play is most vital for growing youth. Modern physical education through exercises promotes health; through gymnastics develops neuro-muscular skills; through the development of play habits it creates proper attitudes toward the wise use of leisure; and through the promotion of sport and sportsmanship, character education is engendered. Character does not come from precept or preaching but through activity. We learn by doing. Through his games, a boy gains his physical growth and development. Besides equipping him with the physical well-being that is essential to a normal life, he is also trained in those qualities of sacrifice, courage, fortitude and leadership essential to success.

Physical education is an integral part of a school curriculum. In theory we say it is the first fundamental but unfortunately our practice does not conform to our theory. To gain education through physical education we must give this subject in the curriculum the same consideration that we do to any other academic subject.

Ample and adequate facilities must be provided; sufficient time allotment must be given so that a decent job may be done; trained leadership must be provided; and academic credit and recognition given.

By JAMES E. ROGERS
President School Health and Physical Education Section of the N. E. A.

The Mid-West Honors Two Leaders

AT the Chicago Convention last April the following memorials were presented to the Association by the respective committees.

Wilbur P. Bowen

IN the death of Wilbur P. Bowen the profession of Physical Education has lost one of its outstanding leaders, the Middle West Society of Physical Education one of its respected and revered members, and the Executive Committee of this society, a genial friend and wise councillor.

Wilbur P. Bowen was a loyal and steadfast supporter of the cause of Physical Education during its early struggles for recognition. He was one of the untiring, faithful, and talented workers through whose efforts Physical Education finally gained a respected place in the curriculum.

In the adoption of this resolution the Middle West Society of Physical Education in convention assembled this 27th day of April, 1929, at the Hotel Morrison, Chicago, Illinois, wishes to pay a fitting tribute to the memory of Wilbur P. Bowen.

This resolution is to be spread upon the records of the Society, published in its official organ, THE PENTATHLON, and a copy of it sent to the family of the late Wilbur P. Bowen.

COMMITTEE:

Miss Blanche Trilling, Mr. Emil Rath, *Chairman*
Mr. Floyd A. Rowe,

Loren M. Post

The sudden and untimely death of Mr. Loren M. Post, Director of Health Education, of the Detroit Public Schools, has deprived the Mid-West Society of Physical Education of a President whose fearless strength of purpose was the dominating factor in his power of leadership.

The whole cause of physical education and health education has lost a leader with vision and one who had the rare ability not only to point the way but to clear the path of all obstacles.

Every individual who has ever worked or played with him has lost a staunch friend whose keen mind and far sighted advice were ever at their service.

For these reasons the Mid-West Society of Physical Education expresses its great sorrow and its deep sense of loss at the departing of so powerful a leader. This Society extends sympathy to his professional staff among whom his courage, his wisdom and his charm established an undying loyalty.

And to his wife and son, it not only offers its heartfelt sympathy, but pledges itself to a deeper devotion to the cause of physical education in loving memory of him.

COMMITTEE:

E. C. Delaporte, Jay B. Nash,
Martin I. Foss, C. F. Tambling,
Dr. Dudley B. Reed, Ethel Perrin, *Chairman.*

Backfield Fundamentals

By Franklin Cappon
Backfield Coach, University of Michigan

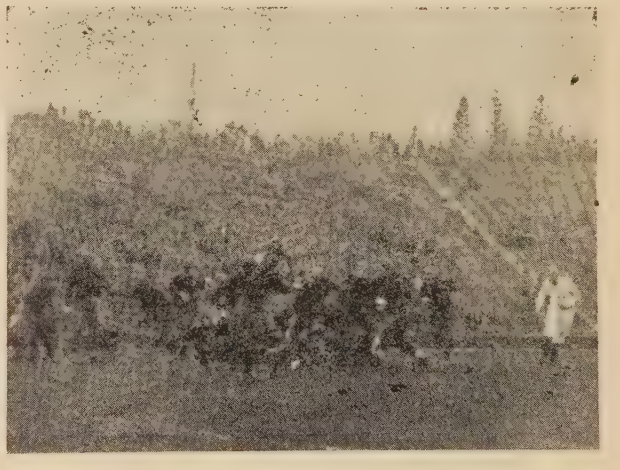
GOOD POSITION OF HANDS AND ARMS IN CATCHING FORWARD PASS

IN this article, no attempt is made to go into the qualifications for the various positions in the backfield, the kicking and passing technique, or the generalship of the quarterback; but the backfield is taken as a group, and the fundamentals that all backs should be attempting to perfect are outlined. A good running back is born and not made. You may help him some by adding to his repertoire, a pivot, a straight arm, or some such fundamental that he may lack, but you can not make a good running back out of a poor one, no matter how much you work on him. However, the other fundamentals of backfield play can be acquired by any boy who has the determination and the will to acquire them by constant practice.

NATURALLY, since your backs are the men who do most of the passing, catching, and carrying of the ball they must be good ball handlers. Fumbling the ball is the worst habit a back can have. As John W. Heisman put it: "Don't fumble—you might better have died when you were a little boy." Ninety per cent of the fumbles that occur on the pass from the center are due to the fact that the receiver takes his eyes off from the ball. He looks to see where he is going—has missed the signal, or is not ready. The eyes should follow the ball until it is safely within the player's hands. Under general conditions the ball should always be caught in the hands. The hands and arms should be relaxed with fingers well spread, and the palms of the hands up. In this way, the ball is given a cushion on which to light. This cushion gives with the ball, making the catch soft and easy. On a wet, rainy day it is best to catch the ball against the body, taking a chance on a rebound from the body rather than a chance of having the ball slip off from wet hands and fingers. After the ball is caught, it should be placed under the outside arm, with the fingers well spread over one end of the ball and the elbow clamped over the other end. In placing the ball under the outside arm, the inside arm is free to be used as a stiff arm. Should the runner cut back and break to the opposite side, he should change the ball after he has passed the line of scrimmage. If the runner is going to buck the line, the ball should be held with both hands, with the ball in the pit of the stomach. When tackled, the runner should always place his free hand on the ball to make it more secure, for often the runner falls in such a manner that the ball is in great danger of being knocked from his grasp.

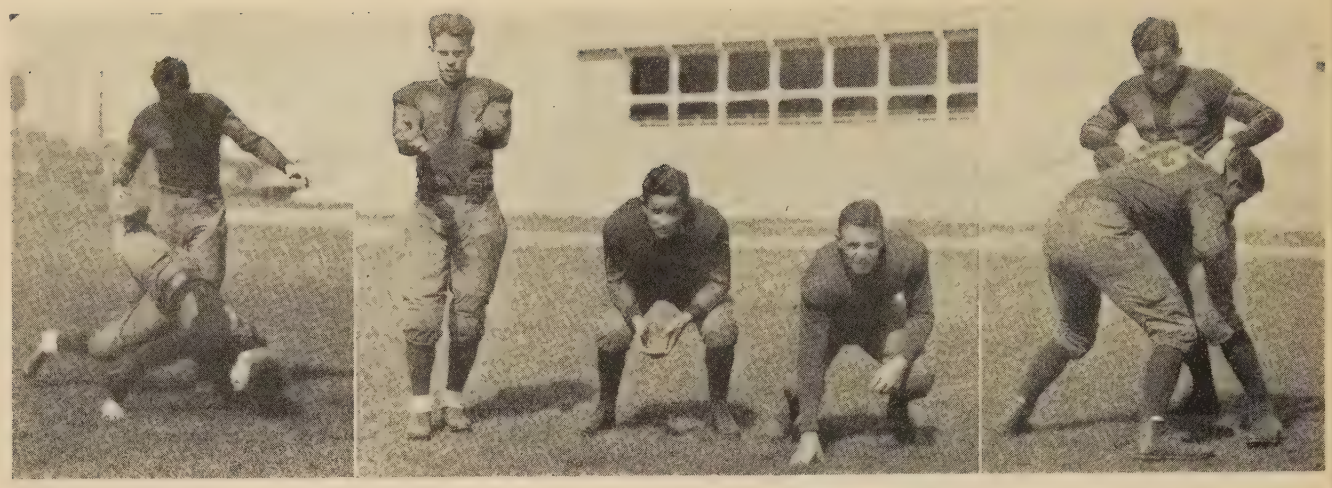
In the catching of punts, the eyes again are all important. Many a fumbled punt is caused by the receiver's looking for the open path before he has the ball in his possession. The ball is again caught in the hands. One hand should be extended out and up with the other hand making a bottom to an imaginary basket. The hands and arms should give with the ball, bringing the ball to the body. Often you see a boy bending at the waist as he makes the catch. This is wrong, as he not only loses his balance and can only go directly forward, but he cannot see. He should bend his knees and drop his hips, going into a sort of semi-squat. He can then see the field and can also start in any direction.

Passes should always be caught in the hands and not against the body. The fingers should be well spread and the palms of the hands so arranged to form a cushion for the ball. In catching passes, the arms should never be extended until just before the catch is made. To extend one's arms slows up the receiver and destroys his sense of balance.



WRONG USE OF STIFF ARM
(The runner should use near arm to ward off tacklers)

THERE are three positions that are generally used by an offensive back. The first of these is what may be called the *three point* position. In this stance, the feet are spread on a line parallel to the line of scrimmage. The distance between the feet varies with the individual, ranging from fourteen to thirty inches. The player squats with his buttocks low and then places one hand on the ground. The player's weight should be equally divided on the three points—his hand and both feet. This stance is used when the indirect pass is em-



OPEN FIELD BLOCK | UPRIGHT POSITION | KNEE POSITION | THREE POINT POSITION | SHOULDER BLOCK

ployed, and when a back is in a position from which he cannot receive a direct pass.

The *knee position* is the same as the three-point position except that the player places both hands or both elbows, preferably the elbows, on his knees. The weight must be on the balls of the feet. This stance is used in close formation with the direct pass from center. This position is far better than the three-point position when the direct pass is used. The back can start almost equally as quickly and the player is in much better position should the pass be a little wide or high. A poor pass to a back in the three-point position invariably results in a fumble.

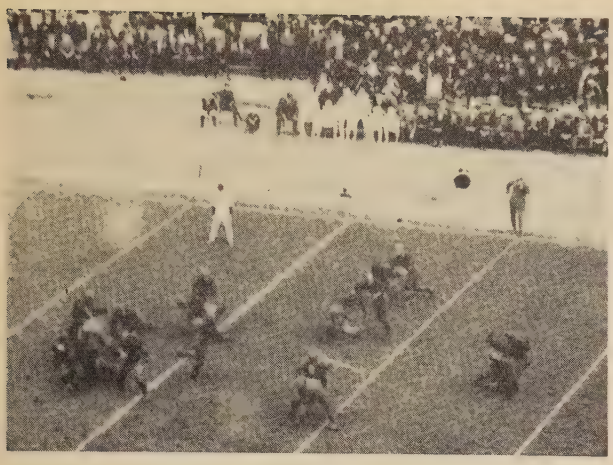
The third or erect stance is used when a back is in the tail position of a punt formation or any long formation. The back stands erect, with his feet in the position that he naturally takes when he is going to punt. His hands should be held out about waist high, with the palms up, and the fingers spread. This gives the center a target at which he can pass the ball. The player is now in a position to receive the ball and kick, run or pass. In case the ball goes to one of the close men, the rear back should always act as a bluffer. In all stances, the backs must be cautioned to give no indication of where they are going. The eyes, position, and movement of the body often give the play away.

THE start from all three positions is practically the same. If the back is going to the right, he should cross over with his left foot, using short steps until he gets under way. If he is going to the left, his right foot should be swung across. The runner should use a wide stride with his knees high. He should never go into his regular scissor or sprinter's stride until out in the open with a clear field in view. He cannot easily change direction when using the scissor stride, and it is impossible to cut back, side step, or pivot when using it. Merely a hand hitting a leg or foot of a runner in a scissor stride will throw him off balance and usually entangle his legs so that he falls; while if a runner is using a wide stride, he may have one leg in the grasp of an opponent and still have the other leg on which to go. He still can pivot and also has a chance to get loose or at least drag his opponent forward. When running the ends or cutting back through tackle, a back can run fairly high, but when bucking the line his back should be bent forward and his head up.

The *side-step* is one way that backs may elude opponents. It is executed by throwing one's leg as far as possible to the side, driving off from the other leg and dragging it across and a little to the rear of the other leg. That is, if the runner wishes to side-step to the right, he throws his right leg as far as possible to the right, drives off from his left leg, and drags his left leg across a line perpendicular to the line of his original direction. There should be no attempt to gain ground on the stride. It should be executed as a glide and not a hop. From this position, the runner goes into his regular stride. Should the runner find himself off balance at the end of his side step, he should then use the pivot. The pivot is merely whirling on one leg, throwing the other leg around behind him. Going on with the player who has sidestepped to the right, the pivoter should drop his right shoulder and swing his left leg around behind him. At the point where he has made a half turn, he should drop his left shoulder, continue on with his whirl and he will then be facing up field. While executing a pivot, the player should not be erect but in a semi-squat. A player should never pivot on the leg that is in the grasp of an opponent but always on his free leg. He must then jerk the held leg while whirling.

The *cut-back* is accomplished by one of two methods. In the first method, the back cuts on his outside foot. That is when running to the right, he plants his right foot down and drives off from it. The left shoulder is dropped and the cut-back is merely a sharp change of direction. In the other method, the cut-over step is used. In running to the right, the back swings his right leg across his left leg, inclines his body to the left making a sharp left turn. The movement is very similar to the maneuvers made in a start to the left. This method is perhaps quicker than the first mentioned, but leaves the runner rather helpless if an opponent should reach him at this moment.

The *change of pace* is merely a change in the rate of



BLOCKING FOR A KICK

speed by the runner, to make the tackler time his drive poorly. The runner slows down a little and the tackler will then time his dive in accordance. Just as the tackler dives, the runner steps on the gas and, as a result, the tackler instead of being in front of the runner finds himself behind the runner. Naturally the tackler then has only his one arm with which to bring the runner down, and his grasp can usually be broken. The *stiff arm* is best used at this moment. Many players do not use the change of pace and have to use a vicious jab on the tackler who is in good position to make the tackle. The finished runner uses the change of pace to get the tackler behind him, and then merely places his hand on the tackler's head, straightens his arm and rides out on the tackler's momentum. Chick Harley, the famous Ohio State star, generally got by a man in the open field this way. When driven near the side lines and there is no chance to cut back to the open field, the runner, while trying to gain all the ground possible, should always make a determined effort to get out of bounds.

BLOCKING is the most important fundamental in offense. Anyone can run with the ball if his teammates block their opponents. There are many blocks that must be used by the backs at various times.

The *full roll block* is generally used in the open field, against a moving opponent. In this block, the blocker dives across the front of his opponent. He should turn his body so that he faces away from his man. The blocking is not done with the back but with the buttocks and the upper leg which has been bent at the knee. This bended knee will prevent the blocker from sliding on by his opponent and will often be the effective part of the block. The blocker should aim to hit his opponent knee high. Should he misjudge his distance and hit the ground just in front of his man, he should immediately start to roll toward his man. In doing this he can often roll upon his opponent's feet and bring him to the ground and at least can detain him long enough for the runner to get by.

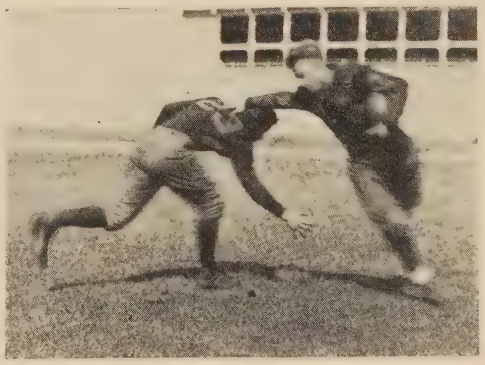
The block used when two men are taking out an end, or when a back is helping the end on the tackle, is the *shoulder block*. As the back is about to make contact, he must carry his elbows high with his hands on his chest. This gives the blocker a great deal more hitting area than just his shoulder. As he makes contact, at his opponent's waist line, he must drive ahead and in, using his head as a post to keep his opponent from slipping off from his shoulder. His head must always be between the man and the path the runner is supposed to take. The blocker must keep his feet at all times for effective work. The knees should be bent and the hips dropped. Short choppy strides should be used. This block is also the one used by backs protecting for a kick when their opponents rush directly at them.

The *pivot block* is also used when protecting for a kick. It is practically a shoulder block employed in a little different manner. In the pivot block, the blocker waits until his man is opposite him. He then applies the shoulder block and goes with his opponent. Instead of trying to drive his man back, he merely deflects his opponent's path of travel. Often the men rushing the kicker are traveling too fast for the blocker to use the shoulder block. In this case, the blocker again waits until his opponent is opposite him and then goes with him; instead of using his shoulder he brings his far elbow in front of him with his hand on his chest and makes contact with his ribs and elbow. Again this is not a driving block but it deflects his opponent's line of travel.

The *cartwheel block* is merely whipping your leg around trying to cut down a man who has evaded you. It should be used only as the last resort when you have missed the block that you have attempted. Blocking is all important and too much time can not be spent in perfecting this fundamental.

JUST as *blocking* is the most important fundamental in offense, *tackling* is the most important of the defensive fundamentals. With the exception of the man backing up the line, who gets many head-on tackles, ninety per cent of a back's tackles are made from an angle. The first requisite for a good tackle is to judge the runner's speed correctly. The tackler must then go to the spot where he can get his body across the front of the runner. Meet him at the cross roads. For every instance that a tackler leads his man too much, there are ten times that he does not lead him far enough. The tackler should not dive too soon, especially when the

(Continued on page 39)



STIFF-ARM COMBINED WITH ELUSIVE HIP MOTION

The Princess Who Could Not Swim

A Water Play in Three Acts

By Grace M. Hanley

Director of Physical Education for Girls, Roosevelt High School, Chicago

THE water play was enacted in the Swimming Pool by the Girls' Swimming Classes of Roosevelt Senior High, assisted by Calumet and Fenger High Schools, on Saturday, April 27, 1929, for the convention of the Mid-West Society of Physical Education. It was adopted from the American Red Cross Play of the same title with many variations, and embodied the work of eight weeks of swimming.

I. Aims or Objectives:

- A. To develop character through the spirit of endurance, speed and skill, guided by intelligence.
- B. To develop will-power, the spirit of co-operation and leadership.
- C. To promote positive health; because,
  1. Health determines the factors of interest, endurance and skill.
  2. Interest, endurance and skill determine efficiency.
  3. Efficiency during youth determines happiness through life.

II. Activities:

- A. Swimming:
  1. Dry land lessons and drills in Life Saving and the mastery of Side, Breast, Crawl and Back Strokes, diving and all possible phases of swimming.
  2. Mastery of the above phases of swimming in the water, perfecting the form and accomplishing speed.
- B. Dramatics.
- C. Rhythms and Dancing.
- D. Designing and Making of Costumes.

The pool room was hung with scenery representing a wood and covering all of the windows, letting in but a very soft light. The pool itself represented the lake, with the palace garden of Ferdinand, King of the "Land of the Lakes" at one end. Music was played throughout the performance. Handel's "Gavotte in B Flat" was used here as the theme for the Entrance Scenes of the Court and King.

ROOSEVELT HIGH GIRLS' SWIMMING TEAM
Miss Hanley, Coach, upper right

In Act I, the princess cannot swim and her pages play at goldfishing while the King discusses her education. She falls into the lake and is saved by the page who demonstrates phases of the Red Cross Life Saving Methods and revives the princess by the Schaefer Method of Resuscitation. The King then orders a great Swimming Festival to emphasize the value of swimming.

THE CAST IN COSTUME

Act II opens with the Swimming Festival. First the Princess' little friends, the children, come out to dance and play for her. They present "Fairies' Revel," Dance and Music by Hinman. The children then do a chain dive into the pool and play at Water Polo hoping to entice the princess in.

The clowns then appear and perform some funny yet difficult stunts in the water, as follows:

THEY'RE MERMAIDS NYMPHS COAXING THE PRINCESS IN

1. Water Waltz.
2. Seals.
3. Long Man.
4. Candle Race.
5. Canoe Swimming.
6. Pyramids.
7. Submarine—All of this material can be found in any up-to-date Swimming Book, such as Sheffield's or Corsan's.

The divers then demonstrate the best form in the Front and Back Dives, Front and Back Jack Knife, Swan, Front and Back Flips and Gaynor Dives, (full Gaynor and one and one-half).

The Racers then demonstrate form and speed in the Crawl, Breast, Side and Racing Back Stroke with accurate starting and correct racing turns.

A teacher of each of the four strokes is announced by the Herald to teach the princess to swim. Each student teacher then puts the little princess through the technique of the land drill in the Crawl, Side, Back Crawl and the Breast Strokes, demonstrating each stroke with the best possible form in the water. But the Princess is still afraid and refuses to go into the water with them. The King then calls the soldiers in review, about 100 of them (using large numbers of swimmers from all classes), who march about the pool three abreast, and then dive in, forming drills as follows: First, three abreast swimming the breast stroke; second, after coming out and marching about, they form in sixes and swim six abreast, the Crawl Stroke; third, they form in single file and swim the side stroke diagonally across the pool, the two files crossing each time in the center. Music: "Washington Post March" by John P. Sousa.

The court jester then amuses the Princess with some very tricky and funny stunt dives, done very awkwardly, yet skillfully.

Act III opens with the princess sadly roaming the woods alone, unhappy because she is afraid to go into the water. Music: "Home Longings" (Heimweh) by Albert Jungmann. The frogs then come leaping in, frollicking about the edge of the lake to the tune of "Froggy Would A Wooing Go" by F. Maxim, leaping with fright into the pool as the princess claps her hands in glee.

The Water-lilies begin to appear, the girls treading water, gradually coming to the surface with only water-lily hats showing. Music: "To a Water Lily" by Edward MacDowell. Then the Mermaids are seen doing surface dives and sunning themselves at the edge of the pool. They are good swimmers, who swim with their arms alone, while their feet are tied together. A group of Water Nymphs then glide into the water and perform swimming figures with colored balloons to the music of "Humoresque" by Anton Dvorak.

Finally the queen of the Nymphs leads the Wood and Water Nymphs through a Nature Dance about the edge of the pool. Dance and Music: "The Fairy Boat" by Louis Chalif.

The Queen beckons and entices the Princess into the water, leading her by the hand into the circle of nymphs who have glided into the pool, where they finally teach her to swim by playing games:—

1. Making bubbles—taking the air in through their mouths above water and blowing it out through their noses under water (the breathing drill).
2. Playing at sunning themselves like turtles in face and back floats, holding hands in a large circle, letting go, sculling outward and back to the center of the circle.
3. Paddling like doggies around the circle, gradually moving to deeper end of tank, going into the arm movements of the crawl stroke, adding the flutter leg kick.
4. Facing partners and doing monkey dives, (surface dives over and under each other), and finally leading the princess, whom they have taught to swim, back to the palace garden, swimming in the deep end of the pool. Music: "On the Beautiful Blue Danube" by Johann Strauss.

Costumes

The costumes were almost all made of oil cloth, slipped on over the tank suit, and remained just as fresh and shiny after having been under water for some time as when first put on. They were cut and sewed by the students themselves under supervision.

The Princess had three changes: one of silk in Act I when she falls into the water and which was not worn again; a silver cloth cape dress, made by a house-hold arts student, worn when not in the water; and, in the last act where the Queen entices her into the water and teaches her to swim, a simple lace dress.

(Concluded on page 41)

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Football Officiating and the Rule Changes

By J. H. Nichols, M. D.

Professor of Physical Education and Director of Intramural Athletics, Oberlin Coll ge

(Western Conference Official 15 Years)

THE CHANGES in the football rules for this season, although for the most part minor in character, are of such a nature that they need to be very clearly understood by players, coaches, officials, and even by spectators in order to insure a satisfactory and efficient handling of the game and the greatest enjoyment. The players' enjoyment of football, and to no small degree the spectators', depends more than most of us realize on efficient and intelligent officiating. A poorly administered game is usually unsatisfactory even to the winners. I will outline briefly the more important changes in this year's code, with brief comments as to their probable effect on the game, chiefly from the standpoint of an official.

1. Rule 3. Note following section 2. "By mutual agreement preparatory and high school teams may adopt more liberal regulations regarding substitutions except that no player who has been disqualified or suspended shall be allowed to return to the game." This note would make it permissible for high school coaches and officials to agree to less stringent rules governing substitutions if they deem it advisable. For example, they might agree to permit a man withdrawn from the game during the second half to return once during this half.

2. Rule 10. "After a touchdown the ball is to be put in play by a scrimmage from any point on or outside the *two-yard line.*" Formerly the ball was put in play on or outside the three-yard line. This will tend to make the try for a point after a touchdown more of a triple threat play, since it will encourage the occasional use of a rushing play and at the same time bring the team a yard closer for a kick or pass. From the official's standpoint it will mean that all officials will need to be on the alert for that all-important goal-line decision when a rushing play is used. This is one of the most difficult decisions in football as the ball is often carried up to or over the line and then is carried back into the field of play by the rebound from the defensive line. This play to be properly handled requires a perfect understanding and cooperation on the part of at least three officials.

3. Rule 13, Section 14. A new section added to rule 13 reads, "If the side in possession of the ball fumbles it and the ball after striking the ground is then received by an opponent, it is dead at the point of recovery and cannot be advanced." This is the much discussed and cussed "fumble rule" and will have a more far reaching effect on the administration of the game than any other change. Note the three provisions.

(1) The ball must strike the ground.

(2) The rule applies only if the ball is recovered by an opponent. If recovered by a player of the side which fumbled the ball, it may be advanced.

(3) If recovered by a member of the team which did not make the fumble, it may not be advanced but is dead at the point of recovery.

The rule is very clear and easily understood but it throws an additional burden on the referee, who must at all times have in mind who was in possession of the ball so that he will not become confused and blow the ball dead when recovered by a player of the side which fumbled. It would be wiser and safer not to blow the ball dead until you are absolutely sure of what has happened.

4. Rule 16, Section 3. An additional paragraph has been added to this rule, as follows: "On passes which cross the line of scrimmage, such players as are ineligible should be penalized for interference if they in any way obstruct the right of way of defensive players. (In case of doubt of such interference or obstruction of right of way, penalty should be inflicted.)" This new section should cover the so-called "vision screen" which has been used by some teams. Under the 1928 rules, one could not penalize the teams which would send down one or more big ineligible linemen to play around in front of the defensive back and not touch but disconnect and obstruct his vision and right of way while an eligible player completed the pass behind one or more ineligible linemen. This is *interference* this year. It should be borne in mind, however, that interference can occur only on passes which cross the line of scrimmage. Interference behind the passer's line of scrimmage by either team is not prohibited.

5. Rule 17, Section 1(b). This paragraph has been revised to read, "In a backward pass the ball, if it strikes the ground is a free ball, but if recovered by opponents is dead at the point of recovery." In comparing this rule in 1928 and 1929 the following points should be noted:

(1) The so-called protected backward pass of last year becomes a thing of the past.

(2) The 1929 rules do not prohibit the team that attempts a backward pass from recovering the same and advancing the ball even though the ball strikes the ground.

(3) The 1929 rule does prevent a player of the side which did not make the backward pass from advancing the ball, if the ball has struck the ground. They may recover it and the ball is theirs at that point.

(4) If the opponents intercept a backward pass before it strikes the ground, they may advance the ball.

Here again it is of vital importance that the official avoid confusion of the players, as members of one team may recover and advance the ball after it strikes the ground while members of the other team may recover it but cannot advance it.

6. There are several changes in the rules relating to kicked balls, all of which will be considered together.

RULE 6, SECTION 13(f) in the 1929 rule reads, "The referee shall blow his whistle or declare the ball dead when a kicked ball is legally recovered by the kicker's side."

RULE 18, SECTION 4 in the 1929 rule reads, "When a kicked ball does not cross the line of scrimmage as a result of being blocked by either side (or for any other reason) it may be recovered and advanced by the receiving side; if a member of the kicking side recovers it the ball is dead at the point of recovery and the play is counted a down, the point to be gained remaining the same."

RULE 18, SECTION 5 in the 1929 rules reads, "A player who is offside is put onside again when the ball touches an opponent, but when a kicked ball is legally recovered by the kicker's side it is dead at the point of recovery."

RULE 13, SECTION 8, PARAGRAPH A in the 1929 rules reads: "If any kicked ball (unless actually caught and then fumbled) other than the kick off goes out of bounds before crossing either goal line, it shall belong to the receiving side at the point where it goes out of bounds."

This group involves some very important changes in connection with kicks. It should first be kept in mind as a blanket rule that when team A kicks the ball (any type of kick) the ball is dead at the point of recovery, if team A recovers the ball legally. This rule should apply in any of the following situations:

1. Team A punts, B touches the ball and A recovers.
2. Team A makes a kick off or free kick. The ball is recovered by a player of team A.
3. Team A punts and the ball does not cross the line of scrimmage (either blocked or otherwise) and is recovered by team A behind the line of scrimmage.

It must also be kept in mind, however, that if the kicked ball is caught or recovered by team B (securing possession and control) everything pertaining to the kick is over and the ball is ruled as on a rushing play. In other words the regular fumble rule would apply. If after a kick is actually caught, the ball is fumbled (strikes the ground) and recovered by team A (which kicked it) it is dead under the fumble rule, for at that moment team B has the ball and team A is the team not in possession of the ball.

The fumbled punt going out of bounds reverts practically to the 1927 wording. The question of possession and control is again included so that officials must determine on some plays whether or not the safety man actually had control of the ball. If he did not have control of the ball and the ball rolled out of bounds, it would belong to the receiving side (team B) no matter who may have touched it before it went out of bounds. However, if the safety man actually secured posession of the ball and thereafter fumbled it and the ball rolled out of bounds, it would belong under the fumble rule to the team whose player last touched it in the field of play.

THERE are a few other minor changes in wording, etc., but the ones listed above are of vital concern to any official expecting to work football games this fall. Believing that a thorough knowledge and understanding of the rules is the *first* essential for any intelligent officiating I have discussed briefly these changes. What are the other qualities and attributes that a good official should possess? I would place judgment *second*, —and I believe this quality is acquired best through having played the game and through years of experience in officiating. It is the ability to know the difference between a trivial technical infraction of a rule and that which if not called and checked immediately will give one team an advantage or possibly seriously effect the sportsmanship of the game. In infractions of the first type, often a word to the captain or warning to an individual who may be encroaching on the neutral zone is sufficient, without the infliction of a penalty.

Infractions of the second type should never be permitted to pass unpenalized. Possibly even more important than judgment is courage, although courage without judgment is apt to result in serious officiating blunders. Courage in officiating means absolute honesty with oneself—for example calling an infraction that occurs on the goal line and has a vital bearing on the game the same as one would call an off side in the middle of the field. No official will ever go far who tries to please the coach. Attempt to officiate every game so that you will satisfy yourself, as you cannot hope to please all coaches all the time. Coaches and conferences in the long run want officials of courage and integrity who will call them year in year out, at home and abroad, and not those who are hoping to please in order to be placed on the preferred list the following year.

I would place *third* a thorough understanding of the mechanics or technique involved in the duties of your position. The mechanics of each of the four officials is entirely different, but if each one is functioning properly in his position, no play or situation can arise that will not be properly covered, for one of the four officials will be in position to pass judgment on the play. If one official is negligent or ignorant of the technique of his particular position, it may result in a very crucial play, such as possible interference on a long forward pass to a corner of the field, being entirely uncovered. The four officials must work as an harmonious and co-operative unit, each taking his responsibilities and co-operating with the rest.

Fourth. The next essential for success in officiating, as has been suggested above, is the ability and desire to co-operate with all the other officials. No one or two officials can successfully handle a game without the co-operation of the others. This means that you not only handle your position as efficiently as possible but that you are alert to help wherever needed and that you call anything that you see whether directly responsible or not. Probably no one thing contributes so much to a smooth running game as a group of four officials who have had experience in working together and

(Concluded on page 38)

A Contribution to the Health Program

By Nellie E. Bussell

Head of Physical Education Department, Chicago Normal College

WATER PAGEANT

A Farmer, a Frog, and some Lilies

THE contribution of the Physical Education Department to the health program of the Normal College has three phases: first, health education for the student herself; second, physical activities to develop interest in exercise as a habit; and third, methods of teaching health, including exercise. This paper will describe briefly the general program for all students, and will not touch the special courses for students preparing to be physical education teachers.

The first contact the Normal College student has with the health program is through the Health Habits course, which as its title shows is one of practice, not theory. It is primarily a motivating, not an informational course. Various tests are given, including a record of personal habits for one week, posture tests, motor efficiency tests, and the pedograph test, showing the condition of the feet. The purpose of the tests is to interest the student in her own health and to give her an objective measurement of her own condition. In the past, the medical record obtained through the entrance examination has been explained to the students and any recommendation of the examining physicians has been followed up by the instructor. The posture tests are given in two ways; first, the familiar vertical line test, which the future teacher can use in her class room; and second, a photographic record. The pictures are taken in tank suits, allowing the student an impressive revelation of her faults of posture. Scoring on all tests is done by the students themselves, according to standards understood by them.

All the tests are combined to make a final health score, which is a basis for comparison and improvement. The tests are totaled as follows:

	Maximum
Medical examination	40
Posture	8
Feet	2
Personal habits	25
Motor efficiency	25
	100

The ratings for each item were suggested by Dr. MacMillan, examining physician for the Board of Education, who was most helpful in the beginning organization of the course.

MOST COLLEGES give a hygiene course for freshmen, usually a series of lectures. Our course for freshman at Normal College differs in that

TENNIS

GETTING READY FOR A "STEAL"

the backbone of the course consists of the tests, and of personal conferences based on the tests. The instructor in the Health Habits course has the advantage of friendly contact with the students in the games of the gymnasium and play field, which strengthens her influence and correlates the activities with health instruction.

Talks are given and discussion held on diet, cleanliness, sleep and rest, ventilation, hygiene of menstruation, avoidance of colds, proper shoes, exercise as a habit, and sportsmanship. The diet lecture is given by a member of the Household Arts department and the lecture on dental hygiene by a representative from the Chicago Dental Association. Students who are underweight substitute a special diet class for the regular Health Habits course. The talks are not exhaustive, but are a first approach to health factors which are fully explained in later courses in physiology, bacteriology, and nutrition. Class projects include keeping of scrapbooks of current newspapers and magazine clippings on health, and the production of a health playlet.

The activities courses are so arranged that each student has two periods of required exercise a week. In the first year each girl is a member of four teams, hockey in the fall, captain ball and volley ball in the winter, and indoor baseball in the spring. The organization of the student body into groups or sections of about thirty gives a perfect basis for team organization, each section having a first and second team. The fact that sections are permanent for three years means a growing section or team spirit and loyalty. First and second team tournaments are organized in each of the four sports. The league games are played in free periods and mean an added hour of voluntary physical activity.

IN THE first semester of the second year, the required activity is swimming. Almost all of our students learn to swim and swimming is probably the most popular of all the activities. It also has the greatest carry over value, since opportunities for swimming in Chicago are numerous and convenient. In the second semester of the second year, dancing is required. In this course the aims are poise, grace, and musical appre-

A STRENUOUS WORKOUT IN CALISTHENICS

POSTURE PROFILES

Head forward, chest flat, shoulders round, abdominal muscles weak.

Head forward, shoulders round, hollow back

Weak abdominal muscles

Good Posture

ciation for the student herself and familiarity with rhythms and simple games and dances which she can teach to primary grades. In the third year, golf and tennis are offered and the senior student can choose either of these or continue with swimming or dancing.

In addition to the required activities, the Women's Athletic Association has established a program of voluntary activities, including the game tournaments which have been spoken of, swimming meets and parties, hiking, golf, and tennis tournaments, ice skating, roller skating, bowling, and riding. About two-thirds of our students enlist in these extra-curricular athletic activities. The policy of the department has always been to promote games and sports for the many rather than the few. The figures for participation in extra-curricular activities show the development of this policy. Swimming leads the individual sports with 1,140 girls entered in various competitive events in 1928. Volley ball is the most popular team game, with seventy teams, a total of 840 players, in March, 1928. Of these seventy teams, thirty-four played in a first team league, twenty-five in a second team league, nine in a physical education league, and two were men's teams.

The third phase of the work of the department has to do with health education. Relief drills for classroom use, and plays and games for the first four grades are taught to all students. Methods of health education are touched on in the first-year course in health habits. A twenty-hour course in first aid is given to all students, and all graduates should be able to meet common emergencies in the classroom or on the playground.

While health is the chief aim of all activities of the department, there are other objectives which we try to reach. We hope to make the student happier and increase her loyalty and affection for her school. Situations which test and develop character are continually occurring in the gymnasium, pool, and playfields. Through developing interest and skill in games and sports, we are training for future use of leisure time, which we hope will make healthier and happier teachers. Teachers should get social contacts away from their work and the ability to participate in recreational games will be one asset in gaining a wider circle of friends in the community.

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The "Party a Month" Plan--Thanksgiving

By Ruth Kimball

Director of Women's Activities, Recreation Department, Pontiac, Michigan

A Thanksgiving Party

Invitations: Suitable invitations may be written on the back of turkey cutouts inviting the guests to come to the First Thanksgiving Party of the ————. They may come dressed as Pilgrims or Indians.

Shoot the Turkey: Place a large turkey cutout on a wall shoulder height. Prepare a number of small arrow cutouts and number each one consecutively. After the guests have removed their wraps, blindfold them one by one, turn them around three times and let them try to pin the arrow on the turkey. The one finding the best spot wins.

Turkey, Turkey, Turkey: Ask the group to form a circle. The leader who takes his position as a member of the circle asks each person to find out the name of his neighbor on his left hand side and on his right hand side. The leader then goes to the center of the circle and explains that when he points at some member of the circle and says "Right, Turkey, Turkey, Turkey," the person pointed at must repeat his right hand neighbor's name before he finished saying "Turkey, Turkey, Turkey." If the person pointed at fails, he must take the leader's place in the circle and continue the same formula.

Catch the Turkey: Using the same circle formation, the leader asks one lady to be the "turkey" and a gentleman to be the "hunter." The hunter is blindfolded and tries to catch the turkey who must gobble to give the hunter her location. When the turkey is caught she chooses a new "turkey" and the hunter chooses a new "hunter."

Hunt the Turkey: A number of turkey cutouts have been hidden about the room. The guests are told they will be allowed 10 minutes to see which person can find the most turkeys.

Thanksgiving Menu: Each guest is provided with a pencil and paper and asked to write a Thanksgiving menu using the letters in the word "Thanksgiving," to start each word of the menu, i. e., T-Turkey soup, H-Hot rolls, A-Applesauce, etc.

The party might well close with a reading covering the landing of the Pilgrims and the story of the first Thanksgiving dinner.

Backward Party

Invitations:

> Do not appear at the front door,
> Go back to the back in "reverse,"
> Come early and eat your refreshments,
> And "welcome" us as you disperse.
>
> Harold C. Case, *Special Parties*

This invitation should be written backwards by placing a carbon paper tracing side up under the invitation paper. The invitations may be read with the aid of a mirror.

As is stated in the invitation, every thing is in "reverse." The guests arrive at the back door with as many clothes on backward as possible. They are greeted by the welcoming committee with a mournful "goodbye," when they leave they speed along with a cheery "Hello."

If they come masked, pin a number on the back of each person and allow each person to guess who the other person is. Follow this with unmasking, the person having the most number right wins.

A *backward grand march* may be used with the simple formations of twos, fours, eights.

Using this formation several *backward relays* may be played.

1. Place the same number of sticks of gum, or other articles of food as there are persons in the room, on a table in the front of the room. At a given signal, the first person in each line runs backward to the table, takes the gum with his hand behind his back, unfastens the wrapper, reaches around his head and puts it in his mouth and then runs backward and touches off the next person. The line finishing first wins.

2. *Backward hopping relay.* The first person in each line grasps the right ankle with the right hand and hops to the front of the room and back, backwards, touching off the next person.

3. *Backward spelling bee.* Divide the crowd into two groups, and have each person in each group sit in a chair in a parallel line facing the other group. The leader has a list of words to be spelled backward. As a person misses he stands up. Start with one syllable words and continue until everyone is standing.

Play "Marching to Jerusalem" backwards.

Refreshments should be served backwards starting with toothpicks.

A Family Affair

November and December being the two great homecoming months, it might be well to plan a family party either for the purpose of drawing a large family together or drawing a large number of whole families together.

Largest Family: A prize might be awarded to the family having the largest number in attendance at the party.

Baby Show: A baby contest show might be held to determine the largest and smallest babies under 1 year.

Family Mix-up: As each person enters, he is given a slip of paper with a number on and some directions such as,

Shake hands with No. 7 and No. 8.
Find No. 3 and introduce to No. 4
Ask No. 10 how to make a dress.
Show No. 6 how to dress a baby.

(Concluded on page 38)

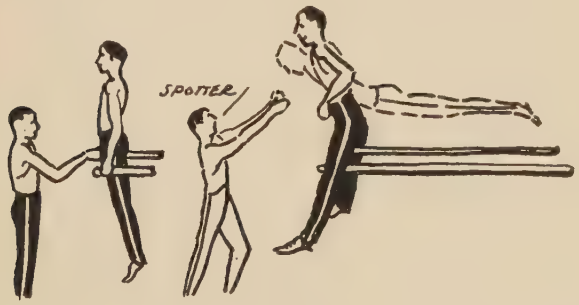
Natural Activities on Apparatus

By J. H. McCulloch

Professor of Physical Education, Michigan State Normal College, Ypsilanti

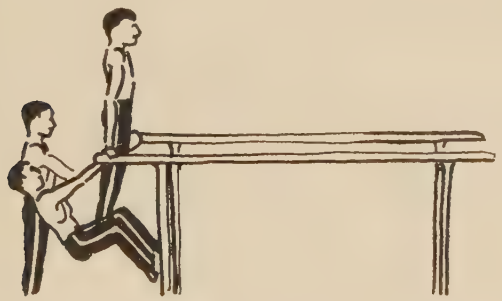
Parallel Bars—Series IV

1. (Given in last issue).
2. Repeat (a) and (b).
   (c) Swing back and on forward swing cut off right leg, swinging it outside right hand.
   (d) Dismount forward to mat releasing left hand.
3. Repeat exercises 1 and 2.
   Dismounting with 1/4 and 1/2 turns.
4. Repeat (a) and (b) exercise 1.



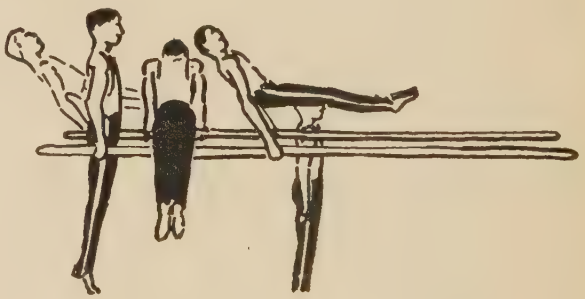
Dismount with double cut off, swinging both legs outside the hands.
Weight should be kept well forward over end of the bars and snap off with the hands, as the legs are snapped forward. With a little practice this can be executed from a momentary front lever. Care should be taken to snap the body forward with the hands, otherwise the leg snap may result in the feet missing the mat, if hands are retained too long. To "spot" stand directly under the performer, and grasp him under armpits as he leaves the bars. Back away and let him alight on mat.

5. Repeat 4 with 1/4 and 1/2 turns R. and L.
6. (a) Approach; stand and grasp ends of the bars.



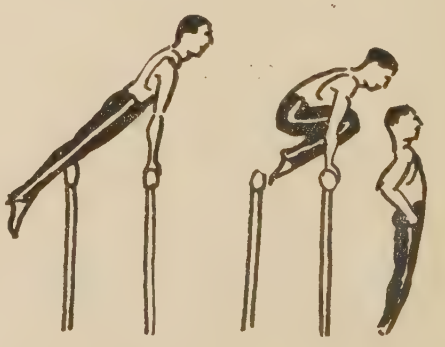
   (b) Mount; jump forward placing both feet against uprights, allowing body to hang arms length beneath the bars. Extend legs and pull up with the arms to cross rest. The body should be kept close to the end of the bars, as it is pushed upward by the legs, and pulled into position by the arms.
   (c) Dismount; backward swing to mat.
7. (a) Approach as in 6.
   (b) Mount as in 6.
   (c) Swing both legs forward and outside R. bar, (double 1/2 R. over R. bar). Execute 1/2 turn L., grasping L. bar with both hands. This puts you in front leaning rest, both hands on L. bar, both legs resting on R. bar, weight just above the knees.
   (d) Dismount; flank vault R. leg over both bars. Keep the weight well over the hands, and snap the legs sidewards, releasing right hand.

8. (a) Approach as in 6.
   (b) Mount as in 6.
   (c) Swing both legs forward and outside L. bar, (double 1/2 L. over L. bar). Execute 1/2 turn R. grasping R. bar with both hands. A front leaning rest, both hands on R. bar, both legs on L. bar.
   (d) Dismount; flank vault L. over both bars.
9. Repeat 7 (a) (b) (c).



Dismount; rear vault R. over both bars.
Vary with 1/4 and 1/2 turns R.

10. Repeat 8 (a) (b) (c).
    Dismount; rear vault L. over both bars.
    Vary with 1/4 and 1/2 turns L.
11. Repeat 7 (a) (b) (c).



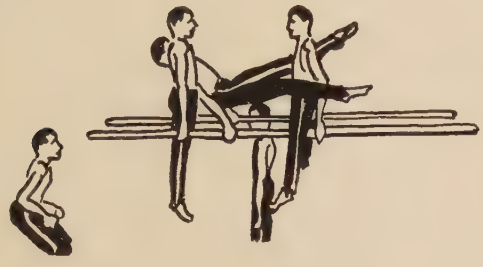
Dismount; squat vault over both bars.

12. Repeat 8 (a) (b) (c).
Dismount; straddle vault over both bars.

Series V

I (a) Approach; mount; run and jump to cross rest about two feet from the end of bars.

V-1



(b) Swing forward and at end of swing turn body 1/2 left spreading legs so the right leg is on L. bar and left leg is on R. bar. (This is a front scissors). Re-grasp bars with hands behind the body.

(c) Dismount; rear vault swing over the L. bar.

II (a) Approach and mount as in I.

V-II

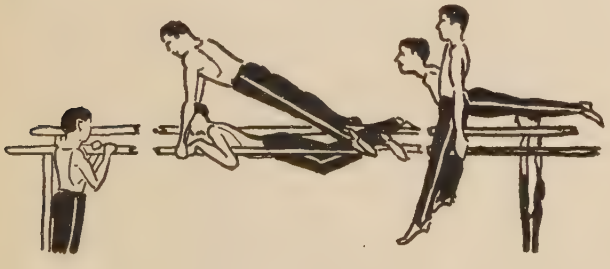
(b) Travel to centre of bars in crossing riding seat.

(c) Swing forward; swing back and at end of back swing, do back scissors, (swinging right leg over L. bar and left leg over R. bar). Re-grasp bars in front of body.

(d) Dismount; front vault swing over R. bar.

III (a) Approach; stand about three feet from end of R. bar

V-III



(Continued on page 42)

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(Concluded from October issue)

How to Head the Ball

In order to have the ball come in contact with the head at the desired spot it is necessary to keep the eyes on the ball right up to the moment of impact. The player who fears the ball will hurt him invariably closes his eyes just before the ball reaches his head with the result that the ball is not received on the right spot and is misdirected.

When a player receives the ball on the top of his head, it either bounces high in the air or is merely deflected. It is possible in heading to gauge the direction of the ball with great nicety by elevating or lowering the head in relation to the center of the ball. The ball is thus kept down or allowed to travel in its normal way.

The higher the head is brought up the lower the ball. Good players can even trap the ball with the head.

While first endeavoring to acquire the art of heading, it is better that a comparatively soft ball should be used. It is more difficult to control a soft ball than a hard one, but the fact that it is soft gives the beginner more confidence, or possibly less fear that it will hurt him.

Team Practice in Heading

Two or more men can practice heading, endeavoring to put the ball to each other at a height and with force sufficient to enable it to travel the required distance. Having acquired the knack of heading the ball a short distance, an effort should be made to increase the distance until it can be done with accuracy for a distance of twelve or fifteen feet. Heading practice should not in the early stages, continue for more than a half hour, as headache is apt to result if continued for a longer period.

In side heading the part of the side of the head to be brought in contact is on a line with the front part of the head and not beyond a line extending vertically from the front of the ears.

Lateral heading is used more for the purpose of deflecting the course of the ball, while frontal heading is used not only for deflection but for the propulsion in a given direction. If the beginner will bear in mind how his hand yields temporarily in receiving a baseball, he will get the idea of how his head must yield when receiving the impact of the ball.

One thing which must be borne in mind by the header is that, when standing back of an opponent to head the ball intended for him, he is not allowed to put his hands on the opponent for the purpose of jumping up to receive the ball.

Another thing which must be borne in mind is that a man jumping off the ground to head the ball cannot be charged while his feet are clear of the ground, and that if an effort is to be made to stop an opponent putting himself in position to head the ball, the player is limited in his efforts in bustling the opponent.

Heading the Ball—On Offense

The act of heading the ball is a very useful accomplishment for every soccer team. Every soccer player can use it to advantage in every game he plays. The goalkeeper can sometimes use it, but he had better not do so unless he is adept at it, and if he does possess unusual skill in the art he probably should be playing in some other part of the field.

The fullbacks have much and frequent use for it, almost as much as they do of their feet.

The halfbacks have continual use for it together with all the five touches of deflection and propulsion in their feeding tactics.

The forwards have quite as much use for it as the halves. Its advantage in advancing the ball is marked. Good heading in the forward line has all the advantages of short passing with the additional advantage that the opposing halves and backs are not so likely to connect with the ball. It is useful to the shooting forwards in intercepting high passes and converting them into shots. It is useful to the wing forwards in receiving high passes which would otherwise go into "touch" and, instead of allowing the pass to be wasted, it is collected and either swung to an uncovered mate or to a vacant spot where no opponent can get it before the player does.

A center forward can make almost as much use of the heading pass as a center half can in feeding. In particular, the center forward can use it in his efforts to beat the opposing center half who is doing his utmost to stop him from receiving the ball and on a goal kick or an equivalent kick. This tussel always happens when two good teams are playing. The man who can use his head best is the one who usually wins in aerial work.

Heading the Ball—On Defense

The instructions given the goalkeeper on offense in starting a play also apply to him on defense when he has to head the ball.

A fullback who can head well, and kick, tackle and block quite as well, is hard to beat, and only very skillful forwards can penetrate his defense. In the halfback line heading comes in handy in intercepting a pass sent just over the heads of his opponents by a careful player.

it has the advantage that it will cause an opponent to play the ball high in the air just when he doesn't want to.

It is just as bad to head high as it is to kick high particularly on a windy day. It is usually of no benefit to one's own side and not infrequently it is of real benefit to the opponents.

Heading high is about the same thing as kicking with the toe—there is no control. Heading is quite as clearly defined in the way it should be done as is kicking.

How to Play Goal

For the position of goal-keeper it is best to pick a boy perhaps a little taller than the rest who has good control. Occasionally some excellent goal keepers come from the smaller type.

A goal-keeper must be tall enough to deal with high shots but he must also be agile enough to deal with a low, fast grounder. A small person may be agile enough to jump for the high ones and a tall boy rapid enough to get down for the grounders but as this is not true in general, we conclude that a boy taller and a little heavier is best fitted for the goal-keeper's position. A goal-keeper must be in the very best of health. For long periods in a game he must be content to stand idle in the goal. His side may be strong in offensive with the result that he will have to stand fighting the cold which is the average goal-keeper's nemesis. The long intervals when he has to wait for action are trying on the nerves. He is the last line of defense; if he falters, then he is lost. He must not lose his nerve even when being bustled by opponents, must withstand cold, must be free of nervousness, must be courageous in the face of a terrific attack; in other words, the goal-keeper must be in perfect health. A goal keeper should cultivate judgment. When he has an uncanny way of judging where the ball is to be placed, of its height and speed together with good judgment of the pace of the kicker, the result is that he is usually in the proper place to receive the ball. Correct judgment comes from a keen observation of the player in front of him, of the speed and height of ball and of its vagaries on the ground. Never use the feet in "saving" when it is possible to use the hands. The feet are not sure whereas with the hands it is always possible to place the ball out of bounds or out of reach of the opponents bearing down on the goal. Of course sometimes it is necessary to kick and the goal-keeper should not neglect kicking practice.

Never fist the ball if it is possible to catch it although there are times when it is necessary to fist it. The goal-keeper may be hard pressed, a fast shot may be sent in and there is no possibility of his being able to catch it, so then he must fist it. This should be done not with the closed fist, but with the ball of the thumb and wrist; and, in the case of a high ball, with the palms of the hand. The latter is a good way to glide the ball over the bar, and it is better to give a "corner" than give the opponents the ball in dangerous proximity of the goal.

When a corner kick is being taken, the best position for the goal-keeper is against the upright farthest away from the corner where the kick is being taken. It is easier to run into a ball than run back for it.

The goal-keeper wants to be in a position to meet the ball rather than be placed in such a way that he has to scamper for position when the ball is on its way. Because the goal-keeper has to be alert and agile he should cultivate speed by practicing short sprints. He must learn to start quickly off his mark.

In saving a penalty kick, which is a nerve-racking experience, the goal-keeper should remember that nerve will enable him to have the advantage. The kicker will be studying him, will know the weakest side of the goal-keeper and will make an attempt to place the ball there. The goalkeeper must outwit him if he is to have any chance to "save" at all.

The goal-keeper's motto is usually *Safety First.* Frequently, however, a goal-keeper must rush into the field of play when the defense is disorganized and the attack is coming down the center. This disconcerts the attackers because a forward likes to have time to shoot. It also slows up the attack and the goal-keeper has the advantage of lessening the open space for a shot. Never stand in goal and let an attack come down the center. With an attack on the wing the goal-keeper should remain near the goal expecting a pass to the center. Then is the time to go out as a forward coming down sometimes loses the ball. The time to break is a matter of judgment. In this emergency, the goal-keeper attempts to kick short and to one side, then to hurry back into his own position.

On wing shots and corner kicks, the goal-keeper should stand just in the field of play near the far post and face the ball. He should assume a position which will enable him most quickly to get into action—half crouched with feet apart and hands on knees for a push off is best.

The goal-keeper should always catch the ball when it is within reach and not too hard. When possible he should back up and catch against the body or leg, keeping the foot on the ground on the side to which the ball is coming and dropping on the other knee. Do not be rigid so that the ball will bound back. A caught ball is always held; it is not dropped or allowed to bounce back, for good forwards follow up a shot and are ready to play a free ball.

Scooping up a ball is used on side balls and when the goal-keeper is forced to move toward the side lines. Fisting a ball is used when the ball is too high or the opponents are too close to permit of catching the ball. (Keep both fists together and receive the ball on the knuckles). Falling on the ball is the last resort when the ball cannot be cleared.

How to Play Fullback

Some players have the idea that if they can kick the ball hard away from their own goal they have accomplished their "bit" and are quite satisfied that the ball is out of danger. But judgment in this is always necessary for if the ball goes to an opponent, he will naturally return it quickly and the result is that the fullback is in a worse position than before.

The fullback must be able to place the ball where it will do the most good to his team. To do this he will learn to judge just how and where he should place his kick. Long kicking is a good thing in a fullback; but accurate kicking is the acme of fullback play.

Tackling is an essential thing in the fullback. A reckless, fearless man may on occasion upset an attack; but the cool, calculating player who sizes up his opponents' methods will in the long run be the better and safer back.

The fullback must remember that defensive work is his main duty. Right behind him is the place on which his opponents are concentrating. To allow them to pass him is dangerous, so his first precaution is to study the tactics of the opposition.

There are at least four different styles of outside wing play and he must adapt himself to the style opposed to him. He must become a master of strategy by closely observing the play of the man opposite. A fullback must develop speed in short, snappy sprints either to reach the ball in front or in recovery work. He should practice starting quickly off the mark and should take short sprints. He should learn to kick with both feet; in soccer games the opportunity is not often given to a man to kick with a certain foot. He must learn to clear accurately from the position in which he happens to be. He should practice kicking with both feet and practice to kick accurately. This is not easy of attainment, but the fullback who would excel must practice long hours, trying to hit a certain mark from different parts of the field and from different positions of the body.

A fullback should learn to get rid of the ball as quickly as possible and to the best advantage. He should not try to beat too many men in his own area.

How to Play Halfback

The halfback line is the mainstay of the team. The middle line is the backbone and if there is any weakness here either on offense or defense, it will show on the team as a whole.

A halfback has the most running to do on the team. A halfback, therefore, needs above all things to be in good condition to enable him to stand the strain of being on the offense one minute and switching to the defense the next minute. He must cultivate endurance to enable him to keep up with his own forwards and go back to his own backs. The half must be a sprinter of the middle distance variety. There must be speed but there must also be sustained running. Consequently, he must be strong. He must also have judgment. A man may be a good tackler, but it is judgment that enables him to intercept passes and teaches him what to do with the ball when he gets it. This will save his forwards much useless running and will enable him to advance the ball to the best advantage.

A man to be a good halfback must learn the art of

(Concluded on page 44)

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The Physical Education Program for Men at Illinois

By Seward C. Staley
Professor of Physical Education, University of Illinois

(Continued from October issue)

Physical Education 13—Beginning Swimming

The following activities will be taught in P. E. 13, Beginning Swimming.

I. SWIMMING

Swim 50 yards any style.

II. WATER STUNTS

1. Bob across tank (in 8 ft. of water).
2. Push off across tank.
3. Dead Man's float (30 seconds).
4. Standing dive across pool (from edge of the pool).
5. Sculling on back across tank (without push off).
6. Swim under water across tanks (without push off, body wholly below surface).
7. Surface dive and bring up object from bottom (in 8 ft. of water).
8. Tread water (hands out of the water—15 seconds).
9. Swim across tank with legs only (without push off—face down).
10. Jump off spring board feet first and bring up object from bottom.

At the end of the semester a final examination will be given. Each student must swim 50 yards to get a passing grade. In other words a student who fails to swim 50 yards will be given a grade of "E" and excused from the balance of the examination. Students who swim 50 yards will be given a final grade, based on the ability to do the stunts according to the standard indicated in the following scale:

Ability to do from 1 to 4 stunts.....D
Ability to do 5 or 6 stunts C
Ability to do 7 or 8 stunts .....B
Ability to do 9 or 10 stunts .....A

Each student will be allowed to try any stunt listed and will be given two trials at any stunt attempted. The quality of performance, that is, form, will not be considered in this examination.

Physical Education 14—Individual Athletics

The following activities will be taught in P. E. 14, Individual Athletics:

I. "ILLINI ELEVEN"

1. The stretcher.
2. The twister.
3. The kicker.
4. The side bender.
5. The neck presser.
6. The squatter.
7. The leg lifter.
8. The compressor.
9. The dipper.
10. The high stepper.
11. The expander.

II. INDIVIDUAL ATHLETIC EVENTS

1. One Arm Medicine Ball Far Throw—6 pound ball (1 foot for each 4 pounds of performer's weight).
2. Between Legs Medicine Ball Far Throw—6 pound ball (1 foot for each 4 pounds of performer's weight).
3. Running Springboard High Jump (Height of performer).
4. Standing Broad Jump (Height of performer plus 2 ft. 3 in.).
5. Three Pegs (4 times performer's height).
6. Running Hitch Kick (Height of overhead reach with fist clenched).
7. Bar Vault (Height of performer's mouth).
8. Bar Snap—Bar at 4 ft. 6 in. (Distance of performer's height).
9. Pirouette (1 turn).
10. Rope Climb—height 20 feet (10 seconds).
11. Pull-ups (10 times).
12. Floor Dips (25 times).
13. Sit-ups (25 times).
14. Weight Lifts—60 pounds bar bell (1 lift for each 5 pounds of performer's weight.
15. One Lap Run—117 yards (16 seconds).
16. Rope Skips—one minute (120 times).

At the end of the semester a final examination will be given. The final grade will be awarded on the basis of the student's ability to perform the following activities:

1. 33 1/3 % for the ability to perform the "Illini Eleven." The grade for this part of the work will be based on the following factors:
   a. knowledge of the names of the exercises.
   b. knowledge of the correct order of the exercises.
   c. correct performance of the exercises.
   d. vigor of performance.
2. 66 2/3 % for the ability to do the Individual Athletic events according to the standards listed below. The grade for this part of the work will be awarded according to the following scale:

   Ability to do less than 8 events.....E
   Ability to do 8 or 9 events .....D
   Ability to do 10 or 11 events C
   Ability to do 12 or 13 events .....B
   Ability to do 14 events .....A

   Each student will be allowed to try all of the events and will be given two trials at any stunt attempted.

Physical Education 15—Tumbling Stunts

The following activities will be taught in P. E. 15, Tumbling Stunts:

1. Cart wheel (on a line).
2. Round off.
3. Running long dive (over 5 men on hands and knees).
4. Running high dive (over stooped person of same height as performer).
5. Standing neck dive (over 5 feet).
6. Squat stand (10 seconds).
7. Elbow stand (10 seconds).
8. Forearm stand (5 seconds).
9. Head stand (10 seconds).
10. Hand stand (5 seconds).
11. Hand walk (10 feet).
12. Elbow lever (10 seconds).
13. Backward roll and snap down.
14. Fish flop to feet.
15. Chest roll and forward roll.
16. Bucking broncho (5 times).
17. Running head and hand spring.
18. Running forward hand spring.
19. Neck spring (hands behind shoulders)
20. Snap up (hands on thighs).
21. Front somersault.

At the end of the semester a final examination will be given. The final grade will be awarded according to the following scale:

Ability to do less than 9 stunts .....E
Ability to do 9-10-11 stunts .....D
Ability to do 12-13-14 stunts C
Ability to do 15-16-17 stunts .....B
Ability to do 18 stunts or more .....A

Each student will be allowed to try any of the stunts listed and will be given two trials at any stunt attempted. The quality of performance, that is "form", will not be considered in this examination.

Physical Education 16—Soccer Football

The following activities will be taught in P. E. 16, Soccer Football:

I. TRAPPING AND BLOCKING THE BALL
1. Foot trap (L&R).
2. Single shin trap (L&R).
3. Blocking ball with thigh (L.R. and both).
4. Breasting the ball.
5. Feet catch.

II. HEADING THE BALL
1. Forward.
2. Sideward.
3. Backward.

III. DRIBBLING THE BALL

IV. PASSING AND RECEIVING BALL WHILE RUNNING

V. KICKING GOALS
1. Approach from front (L&R).
2. Approach from side (L&R)

VI. KICKING THE BALL
1. Kicking a stationary ball (L&R).
2. Kicking a rolling ball (L&R).
3. Kicking a bounding ball (L&R).
4. Kicking a ball in flight (L&R).
5. Kicking a ball backward (L&R).

VII. DIFFERENT TYPES OF KICKS
1. Corner kick.
2. Goal kick.
3. Penalty kick.
4. Short pass.
5. Centering ball from wing.

VIII. THROW-IN

IX. TACKLING
1. The side tackle.
2. Split tackle.
3. Front tackle.

X. SET-UPS FOR FOLLOWING SITUATIONS
1. Kick off.
2. Penalty kick.
3. Goal kick.
4. Corner kick.
5. Throw in.
6. Free kick.

XI. GENERAL INFORMATION
1. Knowledge of the rules.
2. Technique of team play.
3. Technique of play for individual positions.

Each student will be asked to prepare a paper relative to the materials listed in groups numbered ten and eleven. The instructor will present specific details regarding the nature of this paper.

This paper must be in by .....

A final examination will be given at the end of the semester. At this time the student will be asked to demonstrate nine activities (1 from each of the groups numbered one to nine listed above). The activities will be selected by the instructor.

The final grade will be awarded on the following scale:
1. 33 1/3 % for daily work.
2. 33 1/3 % for term paper.
3. 33 1/3 % for final examination.

Physical Education 17—Gymnastic Dancing

The following activities will be taught in P. E. 17, Gymnastic Dancing:

I. "Freshman Hop" (Large muscular movements arranged into a dance) 4/4 time.
Fundamental step—"Running in Place."
1st variation—"Step Hop."
2nd variation—"Step Swing."
3rd variation—"Rocking."
4th variation—"The Bell."
5th variation—"Toe-heel."
6th variation—"Toe-heel-knee-kick."
7th variation—"Cross-stride-turn."
8th variation—"Cross-stride-turn."

II. Technique of Clogging: (Small muscle movements, representing fundamentals or learning exercises for tap work) viz: Shuffle, 6/8 time. Balance work; Flams; Cross-over steps; Roll, etc.

III. "Medley Waltz Clog" 3/4 time.
1. "Dutch swing step."
2. "Rollicking Sailor."
3. "Circular Cake Walk."
4. "Dutch Sailor."
5. "Toe-heel."
6. "Lon Chaney."

"Break" after every 2nd 5 "Turnoff" with a hitch kick.

IV. "Waltz Clog" 3/4 time.
1. "Drop Kick."
2. "Diver Bird."
3. "Fidgety Toes."
4. "Catch your balance."
5. "Bell."
6. "Giddy Clamor."

"Break" after every third five.

V. "Lindy Lee" 6/8 time.
1. "Fall Downstairs."
2. "Step-Rattle-Step-Step (Clap hands on hop) Brush-Hop-Heel."
3. "Down-up-turn." (Hop five times).
4. "Wigglestick."
5. "Cake Walk."
6. "Rubber Legs."
7. "Fall Downstairs Backward."

VI. "Illini Special"
1. "Single time change step" (L. ft. in front of R.)
2. "Single time change step" (R. ft. behind L.).
3. "Drum beat." (to left).
4. "Drum beat." (to right).
5. "Chorus hop."
6. "Fidgety toes with a hop."
7. "Frisco Drag." (to left).
8. "Frisco Drag." (to right).

"Break"—"And a one-a and a two-a and a three-a and a four."
"Turn Off"—Step L.—Heels, Back Flam L&R Step Tap R, Hop L, Step R.

A final examination will be given at the end of the semester. At this time the student will be asked to demonstrate three dances. Of these three dances the instructor will select two, the student will select the third. The final grade will be awarded according to the quality of performance. In judging performance for grade the following factors will be considered:

a. form.
b. timing.
c. knowledge of steps.

Physical Education 23—Advanced Swimming

The following activities will be taught in P. E. 23, Advanced Swimming:

I. SWIMMING
1. Breast stroke.
2. Crawl stroke.
3. Back stroke.

II. TURNING
1. Breast stroke turn.
2. Crawl stroke turn.
3. Back stroke turn.

III. DIVING
1. Racing start.
2. Front dive.
3. Back dive.
4. Front jack dive.
5. Back jack dive.

IV. LIFE SAVING
1. Head carry.
2. Cross carry.
3. Tired swimmers carry.
4. Tow man 25 yards using 2 different holds.
5. Pulling a man from the water to the side of the tank.

At the end of the semester a final examination will be given. Each student will be asked to demonstrate one activity from each of the four main groups listed above. The instructor will select the activity. The final grade will be based on the quality of the student's performance.

Physical Education 24—Boxing

The following activities will be taught in P. E. 24, Boxing:

I. FUNDAMENTALS
1. Stance.
2. Footwork.

II. STRAIGHT LEFT HAND PUNCHES AND DEFENSES
1. Face.
2. Body.

III. LEFT HOOKS AND DEFENSES
1. Face.
2. Body.

IV. LEFT UPPER- CUT AND DEFENSE
1. Face.
2. Body.

V. STRAIGHT RIGHT HAND PUNCHES AND DEFENSES
1. Straight right to face.
2. Straight right to body.

VI. RIGHT HAND HOOKS AND DEFENSES
1. Right hook to face.
2. Right hook to body.

VII. RIGHT UPPER-CUT AND DEFENSE
1. Face.
2. Body.

VIII. FEINTING

IX. FOOTWORK

X. CLINCHING IN-FIGHTING AND DEFENSES
1. Jack Johnson clinch.
2. Harry Wills clinch.
3. Wolgast crawl and clinch.
4. Jack Brittain clinch.
5. Jack Dempsey clinch.
6. K. O. Chich Miller clinch.

XI. COMBINED PUNCHES AND DEFENSES
1. Jab and hook to face.
2. Jab body and hook to face.
3. Jab body uppercut to face.
5. Hooks to body and face.
6. Hooks to face and body.

XII. SPECIAL PUNCHES AND DEFENSES
1. Packy McFarland.
2. "Wild Bill" Brennan.
3. "Stan" Loazya.
4. "Mysterious" Billy Smith.
5. "Gunboat" Smith.
6. Bob Fitzsimmons shift.
7. Frankie Madole.
8. "Harlam" Timmy Murphy corkscrew.

At the end of the semester a final examination will be given. The final grade will be awarded on the basis of the student's ability to demonstrate his knowledge and skill concerning this material on the following basis:

1. 50% for one boxing bout of two two-minute rounds.
2. 50% for student's ability to demonstrate ten activities selected by the instructor as follows:
   1. 2 fundamental attacks—groups 2 to 7 inclusive.
   2. 2 defenses for fundamental attacks—groups 2 to 7 inclusive.
   3. 2 methods of clinching and in-fighting.
   4. 2 combined punches.
   5. 2 special punches.

(To be continued)

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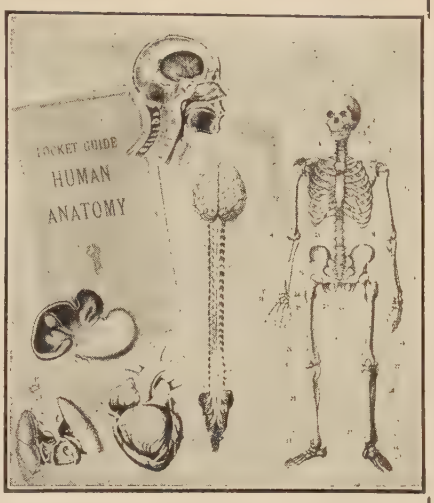

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The Party-a-Month Plan

(Concluded from page 29)

Call the Roll: Family names are passed out of 5 to 15 to the family depending on the size of the group. The Beet Family, Mr. Ima Beet, Mrs. Ima Beet, Little Beet, Red Beet, Dead Beet, White Beet, Got Beet. At a given signal each family is asked to get together in one corner of the room. Each family is then given five minutes to prepare a stunt. Suggested stunts are "An Hour at the Zoo." "Radio Nite at Home." "The Dinner Table." Each group puts on its stunt while the other groups act as the audience.

Family Relay: Using the above families, have each family line up in single file behind the father. Give each father a handkerchief. At a given signal, each father turns around and ties it in a double knot on the neck of the next member of his family. The family finishing first wins.

Family Barnyard: Each of the above families is given the name of some barnyard animal such as donkey, rooster, cow, pig, horse, cat and dog. The leader explains three yells will be given, each family making the noise of assigned animals, i. e., donkeys—he haw; dogs—bark; and cats meow. While the leader is explaining this, a confederate goes to all of the groups except the donkeys and tells them to remain quiet on the third yell. When the donkeys find themselves yelling alone, they will enjoy the joke as much as any of the group.

Football Officiating and the Rule Changes

(Concluded from page 25)

understand what co-operation means in officiating. It would add greatly to the efficiency of officiating if officials could work together throughout a season in teams of four men instead of changing every Saturday. Where this arrangement of working in teams has been tried, it has proven highly successful, and I believe this arrangement will be adopted in many sections of the country in the near future.

The *fifth* and last quality that I can mention in this brief summary is tact or a pleasant officiating personality. Analyzed, it is probably the ability to deal with and handle men without antagonizing them. Do not have a chip on your shoulder or assume a belligerent attitude It may be necessary to rule a game with an iron hand in some forms of professional sport, but this is not the spirit of college football and real sportsmen will resent this sort of an attitude at once. A friendly attitude toward the players without becoming familiar will go a long ways toward the successful handling of a football game. The great majority of football players are intelligent gentlemen and real sportsmen and are entitled to be treated as such until proven otherwise. Each year there seems to be a better spirit of understanding growing up between players and officials.

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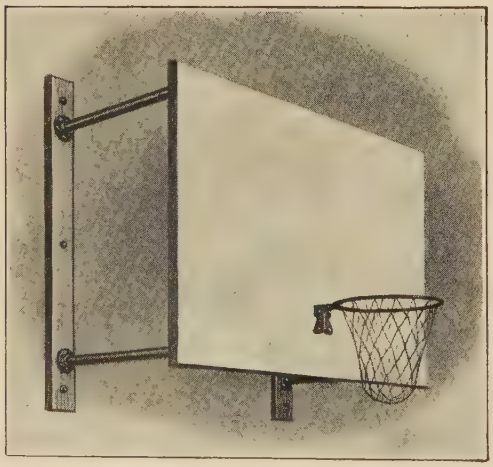

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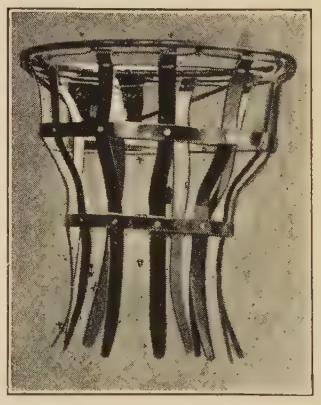

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Backfield Fundamentals

(Continued from page 19)

runner has slowed up a little. If he does this, he will find that he can just reach and tag the man at the end of his dive and will not bring the runner down. His target should always be the runner's knees. He should dive, turning his face toward the runner and get his body full across the path of the runner. The arms and the body should be clamped about the runner's knees. No attempt should be made to grasp with the hands, but the arms should do the work. The runner's momentum will cause both to roll over and the tackler will generally come out on top. Too often in this roll, the tackler relaxes his arms and the runner will be freed. The arms should be clamped as tightly as possible, squeezing the runner's knees until the whistle blows. In the head-on tackle, the tackler should not leave his feet. He should be in a low crouch and should drive his shoulder into the pit of the runner's stomach. His arms should be clamped just above the opponent's knees. At the instant of contact, he should lift up with his arms and drive his shoulder through and continue with short, wide, choppy, strides. This will drive the runner back and down. The tackler will invariably land on top of his opponent.

WHEN in a diamond defense, the man backing the line should be moving behind the defensive line, talking and encouraging his primary defense. At the same time he should be watching the offensive backs, for often they will point and give the play away. His distance from the line of scrimmage should be from three to five yards, varying according to the type of offensive formation the opponents have taken. When the play starts, he should be in line with the bulk of the opponent's strength.

The halfbacks should be back from eight to ten yards, in line with the offensive ends. They should be only interested in what happens on their side of center. They should stand erect, with their outside foot dropped a little to the rear. This position causes them to focus all their attention on their own territory. The halfbacks should always watch the offensive end on their side. The end cannot help but give the play away as soon as the ball is snapped. If the end blocks on the tackle, the play must be an end run or an off tackle play, and the defensive back can immediately move forward to make the tackle if necessary. On all end runs the halfback should make his tackle on or behind the line of scrimmage. If the end goes into the cut off, the defensive back immediately knows that the play is directed at the other side of the line. If the end starts down the field, the back knows that it is either a punt or a pass, and he can immediately start to drop back.

All defensive players should keep track of the down, the distance to go, the position on the field, the time left to play and the score of the game. The knowledge of these factors will enable the defense to tell what type of play to expect. The quarterback or safety should be back from twenty to forty yards, depending on the above mentioned factors and the type of offensive formation that the opponents are using. Many times you see the safety forty yards back, a position from which he can do nothing but watch the rest of his teammates work. The defensive halfbacks, the ends on their respective sides, and the safety should always take a look to the sidelines after every play to see that no one is lying out along the side lines.

When the offense punts, the defensive halfbacks should go back with the ends and block them off near the spot of the catch. If the ends are put out of the play near the spot of the catch, they have practically no chance of getting up and getting the runner. If, however, they are blocked near the line of scrimmage, they can get up again and still make the tackle. The back should run along inside of the end and attempt to drive him wide. Then as the end attempts to cut in to get at the receiver, he should be blocked. A *full body roll* block should be used against the man who is running swiftly, and the *shoulder* block should be used against the slowly moving end. When the ends come down under passes, the backs should drop back and keep between their man and their own goal line, unless they are sure the receiver can be checked over to the safety. The back should always play the man until the

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ball is thrown and then play the ball. In all cases, except on fourth down, the ball should be caught and not batted down. Even on fourth down there are cases in which it would be best to catch the ball. A batted ball is always dangerous because the defense still has a chance to catch it and go on for a gain and possibly a touch down.

THE above mentioned fundamentals are the hard sound fundamentals in which all backs should be thoroughly drilled. The good back will be well versed in these and he will also have added finish and polish to them. The tendency of all players is to practice that at which they are most proficient, but the coach should direct their work so that they practice on those things in which they are the weakest.

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A Study in the History of Dancing

(Continued from page 15)

advantageous in warfare and elevating or ennobling in everyday life.

One of the public dances most favored by the Lacedaemonians was the Pyrrhic Dance. In its early stage it was a kind of war dance, as the performers employed every type of arms. The figures of the dance represented a kind of mimic battle, and the movements of the dancers were generally light, rapid, and eminently characteristic of warfare.

There were figures representing the pursuit or retreat of an enemy, then again there were movements and positions of the body by which spear thrusts, darts, and wounds generally could be avoided. Other kinds of movements suggested aggressive actions, such as striking with the sword or using the arrow. All these movements were performed in the most accurate rhythm to the music of flutes.

In China the art of dancing was in full bloom for centuries before the Christian Era. The great Chinese historians tell us that music and dancing were developed and stood in high esteem in China from the dynasty of Huang-Ta till the rule of They, which is a period of not less than 2450 years. Like every other form of Chinese evolution, dancing thus fell into a state of degeneration. Forbearance, the foremost virtue of the Chinese race, preached by their ancient moralists, such as Kon-Fu-Tse and others, stifled, in the long run, all the passionate emotions of the people and exerted a most detrimental influence upon the arts. Under such conditions the Chinese view of life grew materialistic and dry, the very opposite of the Indian. This peculiarity did not fail to make itself felt in Chinese dancing. The gradual killing of passionate emotions killed also the tendency to imagination in the race. Their dancing consisted of slow gestures of the arms, the shaking of the head, bowing to the ceiling and other similar manipulations.

"The ancient Chinese philosophers recommended dancing to strengthen the human body and mind. It is said that the great ruler Li-Kaong-Ti took dancing and music lessons from the great teacher of music, Teu-Kung, so that he was able to give entertainments in these arts to his family and guests. He founded a dancing academy at the court and invited learned Mandarins to take charge of the institution. Gradually dancing was introduced in all the colleges and public schools. All Chinese educated classes had to be good dancers at that time. The rulers used to dance to the public at great annual festivals to express their gratitude or dissatisfaction.. The receptions of various Viceroys at the national capital were opened with dancing performed by the great functionaries and statesmen of the empire. People judged the characteristics of their newly appointed officials and judges from the individual peculiarities of their dance. The Chinese court kept regularly sixty-four sworn dancers, who were obliged to give historic ballets to the rulers. About a thousand years before Christ an imperial decree was issued for

the purpose of limiting the number of dancers that one or another of the statesmen could employ."[5]

Eight different dances were performed at the Chinese court and eight dancers participated in each dance. The first dance was Ivi-Men, (Moving Clouds); this was given in honor of the celestial spirits. The second dance was the Ta-ken, (Great Circle); this was performed when the Emperor brought sacrifice at a round votive altar. The third dance was Ta-gien, (General Motion); this was performed during the sacrificial festival at the square altar. The fourth dance was Ta-mao, (Dance of Harmony); this was the most graceful dance and was dedicated to the four elements. The fifth dance was Gia-, (Beneficial Dance); this dance was dedicated to the spirits of the mountains and rivers, and slow and majestic. The sixth dance was Ta-gu, (Dance of Gratitude); this was dedicated to women. The seventh dance was Ta-u, (Great War Dance); this was dedicated to the spirit of Man. The eighth dance was U-gientze, (Dance of Waves); this was dedicated to the ancestors and was of elaborate form, containing nine different movements and nine different rhythms. These were all long ballets and lasted for several hours each. But besides these there were six smaller dances. One of these was called the Dance of Oxtail; another the Dance of the Flag; another the Dance of the Mystic Bird; another the Dance of Feathers; another the Sword Dance; and the last the Dance of Humanity. This was performed by the Mandarins alone.

In China the social and religious dancers were one and the same. The touring dancing companies to be seen today in China give a faint idea of the ancient choreography. Japanese dancing has made a deep impression upon the Chinese dancers, so that there is a marked element of mixture in the performances that one sees in the present Chinese towns. The Chinese dancers from ancient times on have been men and women. It seems as if men predominated before, while now the feminine element is in majority. The Chinese dancing costumes are bizarre and picturesque. There are no barefoot dancers among them and their bodies are heavily covered with garments. Nude dancers are unknown in China.

An odd class of Chinese dancers are the dancing Mandarins. In Su-Chu-Fu there exists an old school that was founded 2500 years ago for the purpose of teaching dancing to the Mandarins. They presumably learned with the idea of using the art in religious rituals. There are no folk or national dances in China and the people do not dance in the same sense as we in our social dances. The idea of a social dance is a torture to an average Chinaman. He enjoys seeing dancing, but never takes part in it. The rich Chinese frequently hire professional dancers and let them give performances at their homes. The Chinese wedding dances are never performed by the bride and groom or their guests, but by hired professional dancers or dancing Mandarins. There was a time when the Chinese danced, though their dances were mostly slow and pantomimic.

(Continued in next issue)

[5] Narodny, Ivan, The Dance, p 31.

A Princess Who Could Not Swim

(Concluded from page 21)

Pages: Red oil cloth tams, short white suits, gilded wooden trumpets trimmed with fringed red and black oil cloth banners.

Soldiers: Black shiny oil cloth helmets, breast plates and shin guards, fastened with elastic bands.

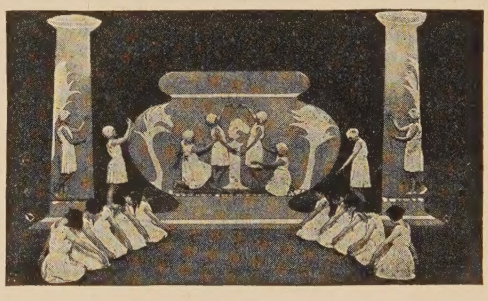
Water Lilies: Nine white-wired oil cloth petals and four green ones, held in place by bands of yellow cambric; slipped on over the head, with a yellow swimming cap worn as the center of the flower.

Frogs: Long union suits dyed green; webbed, wired feet made of green oil cloth sewed on to the wrists and ankles; frog heads of wired oil cloth, half rubber balls painted as eyes.

Mermaids: Green, shiny sateen tight-fitting suits pulled on over feet tied together. Mermaids had to be carried to edge of pool behind the scenes.

Jester: Cut strips of yellow and blue oil cloth, with a tiny bell sewed on to each strip, worn over tank suit, a clown cap and bands of blue pointed oil cloth on arms and legs.

Nymphs: Pale green handkerchief shaped pieces of cheese cloth sewed cornerwise on tank suit—the Queen's costume same but of orchid. Nymphs did not appear again after once being wet, but disappeared into deep water at the far end of the pool, under the drop screen which was sunk at one corner of the deep end of pool.



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Natural Activities on Apparatus (Continued from page 31)

and grasp it with both hands (left hand underneath, right hand on top, hands close together).

(b) Mount; swing left leg back and as it swings forward spring from right foot, swinging both legs upward between the bars and pulling up with both arms. Turn the body and spread the legs (front scissors) so that the left leg rests on the near bar and right leg on the far bar, at the same time releasing right hand and regrasping on top of far bar.

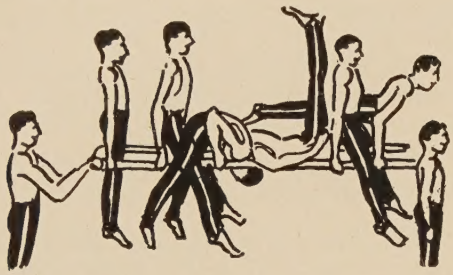
(c) Slide legs out and push body up to cross riding seat on both bars.

(d) Place hands in back.

(e) Dismount; swing legs up and on end of back swing, do a front vault over L. bar.

IV (a) Approach; grasp end of bars.

V-VI



(b) Mount; Jump to cross rest.

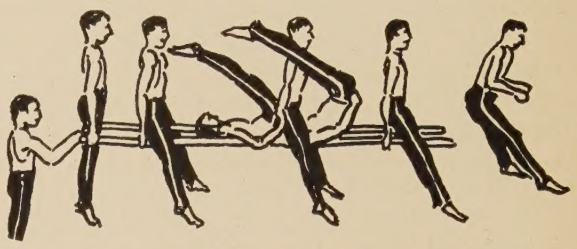
(c) Swing legs forward to cross riding seat both bars.

(d) Re-grasp bars close to legs. Bend forward placing shoulders on bar close to the hands. Roll forward and as weight is placed on shoulders, turn elbows out to prevent sliding between bars. Keep the weight on shoulders and hips above the bars, and quickly release hands and place under the hips completing the roll to a cross riding seat on both bars.

(e) Dismount; grasp bars in front and do a front vault over R. bar to mat.

V Repeat IV (a) (b) (c)

V-VI



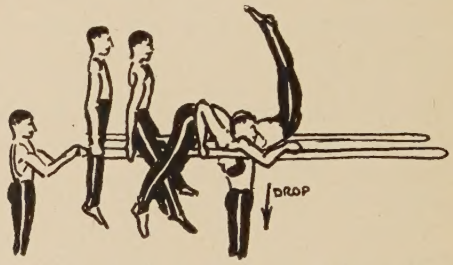
(d) Do two forward rolls.

(e) Travel in cross riding seat to end of bars.

(f) Dismount; double cut off.

VI Repeat IV (a) (b) (c)

V-VI



(d) Do forward roll, but instead of placing hands under the hips, regrasp bars, (keeping arms on top and elbows slightly outside bars), roll forward keeping legs together and come to upper arm hang.

(e) Dismount; release shoulders and arms and drop to mat or floor, at end of swing.

(To be continued)

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C. E. GOODELL, President and General Manager

Physical Education in Wichita, Kansas (Concluded from page 11)

in which they receive instruction in handling their groups. Leaders are used for all types of activities and have made it possible for the physical directors and teachers to put on a broader program of activities with more attention given to individual needs. One desirable outcome of the leaders' corps has been the creating of a desire in a number of boys and girls to become physical directors. At present we have several contemplating college training in physical education. Practical vocational guidance is really functioning in a few cases and today we have three physical directors in our intermediate schools whose interest in physical education as a life work was first kindled in our public schools.

Teachers' Meeting and Supervision

At least once every six weeks all elementary school teachers of physical education meet with the supervisor to practice some of the activities which will be taught during that period. These meetings are held after school during the first week of each six weeks period and have proved quite valuable to the teachers. When the teachers were asked what type of meeting helped them most they were unanimous in stating that those meetings in which they could participate actively and really do the things which they were to teach, helped them more than discussion meetings. In these sessions we work on all phases of the curriculum but try to stress folk games because these seem to be more difficult for the untrained teacher to master.

The meetings for physical directors generally take the form of discussion meetings. Sometimes physicians are invited to present a topic and lead the discussion and again the physical directors present papers and lead the meeting. The arguments sometimes wax hot and long but out of it all comes much good. The physical directors are urged to criticise the work of each other and even that of the supervisor but all are warned never to argue except from the standpoint of fundamentals in education and especially physical education. This may seem like a dangerous procedure to some but we have practiced it for a number of years with success.

The supervisor attempts to visit all new teachers and physical directors just as soon as possible after school opens in the fall. During this first visit, especially to elementary school teachers, he gives a demonstration lesson and tries to help the new teacher with difficult problems. After this is finished regular visits are made to all schools as often as is possible. Each teacher is visited for at least twenty minutes and is asked to demonstrate some of the work which has been covered in the last few weeks. Many times the teachers prefer to teach a new lesson in order to get criticism on the new work. Usually the supervisor takes a few minutes of each period, after the teacher has finished, to present some new activity. Regular office hours are maintained on certain days when teachers needing special help may come to the supervisor and get it. Sometimes new teachers fail to avail themselves of this opportunity for special help because they think that the supervisor will get the impression that they do not know their work. This false idea is soon lost and teachers come for help without fear or trembling.

One of our biggest problems in organization and administration is budgeting one's time. Sometimes office duties become so heavy that it is impossible to get out into the schools and on the firing line. Theoretically, if we could spend one-fourth of our time in organizing and three-fourths in administering we would have a fair distribution of our time. In actual practice it has worked out that about half of the work has been in organization leaving the balance for administration.

News Note—The Sportball

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The Well Equipped Health and Physical Education Teacher

(Concluded from page 5)

broader his knowledge and the wider his field the more likely is he to progress in his profession.

Some teachers are lacking in *professional pride.* If they really do believe that their profession is worth while and that theirs is a job that will eventually pay dividends in good done for the boys and girls who come under their supervision, they should show their belief by allying themselves with societies that are founded to promote progressiveness in their profession. There are national and local physical education societies that are worthy of the support of health education teachers. This support should entail not merely acquiescent membership but attendance at physical education meetings and any active support that the individual can give. Professional pride also requires attendance at interrelated meetings, that is, the health education teacher must evidence a wholesome interest in work of societies and organizations that have relations to physical and health education. There are many such that are making large and valuable contributions to our special field.

Lastly, the teacher must continue his study after having been awarded a degree and after having obtained a position. He must think along progressive lines and keep abreast of modern educational procedure not only in the field of which he is a part but also in general education. Reading current books and professional magazines; study during the summer months; a willingness to try new methods himself will all tend to definite progress and will prevent him from getting into the rut that so many teachers eventually tread.

To sum up the above qualifications necessary in the well equipped health education teacher we must visualize an individual of sterling character; of an attractive personality; with a knowledge of child psychology; with a deep rooted conviction that his profession is decidedly worth while; skilled in the technique of his profession; with a good general educational background; with administrative and executive ability; adaptability; reliability; interested in extra-school activities; proud of his profession; and progressive. The profession of health and physical education demands these qualities. The profession is worthy and it behooves those who have adopted it to show that they themselves are worthy.

The Coaching of Soccer Football

(Concluded from page 34)

tackling. This means fearlessness; it means making up one's mind quickly and carrying it out; it means staying with the man until you get the ball or force him to part with it. Keep between him and your own goal line.

There must be a thorough understanding as to duties with the fullback behind and the two forwards in front of the halfback. It will be the duty of the wing half to cover the inside wing man. He must closely observe the style of play adopted by an opponent. The opponent may be a dribbler, he may be a shot, and the halfback must make up his mind how he will deal with him.

The half must learn to dribble and must be able to pass accurately with either foot and, on occasion, he must be able to shoot for goal.

Learn to get rid of the ball quickly. If you must get by your own man once do it and then part with the ball. It is very seldom one passes two or three men on the dribble.

Do not crowd the inside forward too closely. Give your inside men plenty of room. There may be a difference of opinion on this point, but I should at least advise a happy medium.

How to Play Forward

The different forward positions include Center, Inside Left, Inside Right, Right Wing, Left Wing.

The forwards need plenty of speed and endurance, especially the wings and center. Plenty of courage is necessary and a willingness to take punishment from hard tackles and from going after the ball, etc. They must have control of the ball and know how to manipulate the ball to advantage in a pinch.

The first objective of the forward line is to outwit the defense and score. This means drill on the fundamentals for control of the ball. This also means skill in advancing the ball and eluding a defender, headwork in confusing the defense, and all the qualifications of the other players mingled with the ability to shoot for goal when the opportunity arrives. I should say shoot soon and hard from all likely openings. Practice running at full speed in passing and shooting.

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